PACESETTER

The George Perez Magazine

#13

$9.95

FOR PÉREZ FANS • • BY PÉREZ FANS

PACESETTER The George Pérez Magazine

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This issue focuses on some little-known material that George worked on, as well as some unique insights from someone close to the maestro.

NEXT ISSUE'S THEME:
Spearheaded by Eric Sellers, our next issue celebrates the anniversary of Peter David and George Pérez's Future Imperfect.
Send any submissions or questions to TlorenzP@yahoo.com.

Front Cover: Camille Bishop poses as Supergirl.

Back Cover: George's sketch of Sinestro was provided Mike White. The drawing was hand colored by Tom Smith.

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PACESETTER
The George Pérez Magazine

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FOR PÉREZ FANS • • BY PÉREZ FANS

F • R • O • M T • H • E P • U • B • L • I • S • H • E • R

Hi Pérez fans

Welcome, Pérez fans, to yet another fantastic issue of *PACESETTER: The George Pérez Magazine*. It's hard to believe it has been over a year since the last issue was published. I really want to thank the contributors for being patient with the long delay of this issue. I just want to let everyone know that I have a good start on the next issue and plan to have it out this year, so I believe this is going to be a good productive year for *PACESETTER*.

This issue is packed with all the usual great stuff—great interviews with David Anthony Kraft and Camille Bishop, interesting features by Jason Sacks and Bobby Nash, not to mention all the usual rare and never-seen art, checklist, news and more... everything a Pérez fan could ask for! George truly does have the best fans in the world.

Well my friends, I've got to run. I've got to get cracking on the next issue. We are always looking for contributors (art, articles, trivia and more); write me for more details on how you can get involved at TLorenzp@yahoo.com. This magazine is only as good as the contributions. Our motto here at *PACESETTER* is: FOR PÉREZ FANS, BY PÉREZ FANS. So get involved!

One more thing before I go: I'm releasing all back issues in a larger hardcover format. So far, *PACESETTERS* #1, 2, 4, 7, 11, and 12 are now available in either softcover or the larger hardcover format. All future issue will be available in both formats. You can order them at Lulu.com or you can e-mail me for more information. I think they are look beautiful and I've gotten positive feedback from people that have ordered them.

Tony Lorenz

MY 10 FAVORITE GEORGE PÉREZ COVERS

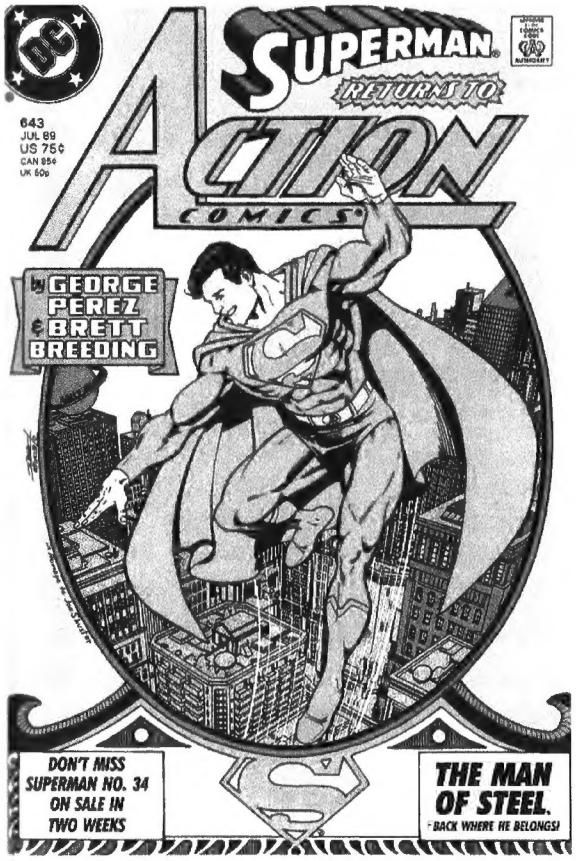
by Bobby Nash

When Tony invited me to pick my ten favorite covers by George Pérez, I thought, "no problem." Well, as I started to recall as I dug through my books, on-line images, and the like, George has done a lot of incredible covers. I narrowed my list to covers that stood out to me as memorable.

Without further ado, and in no specific order, here goes...

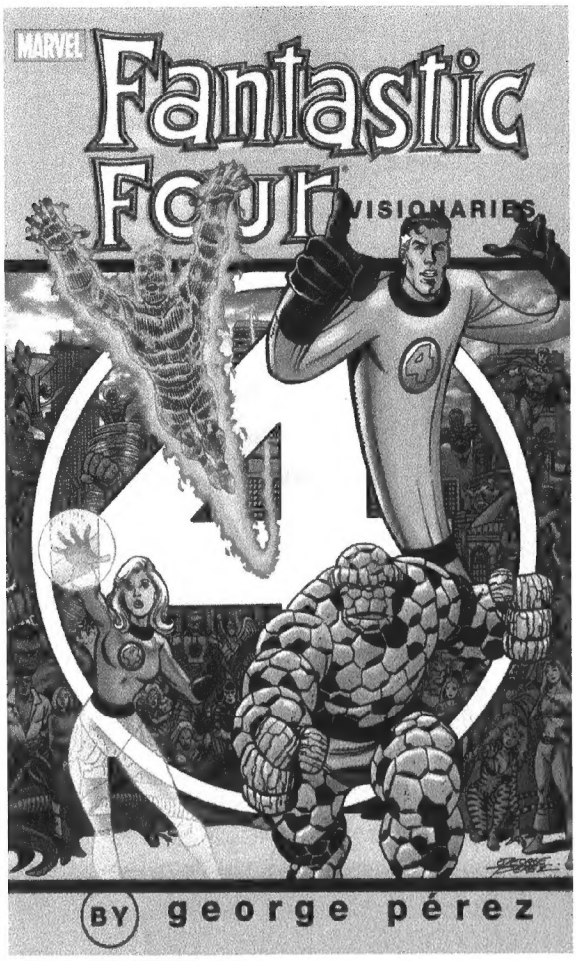
WONDER WOMAN 16

I love the way George draws buildings. When there's a Pérez cityscape on the cover I know it's going to make my favorite list.



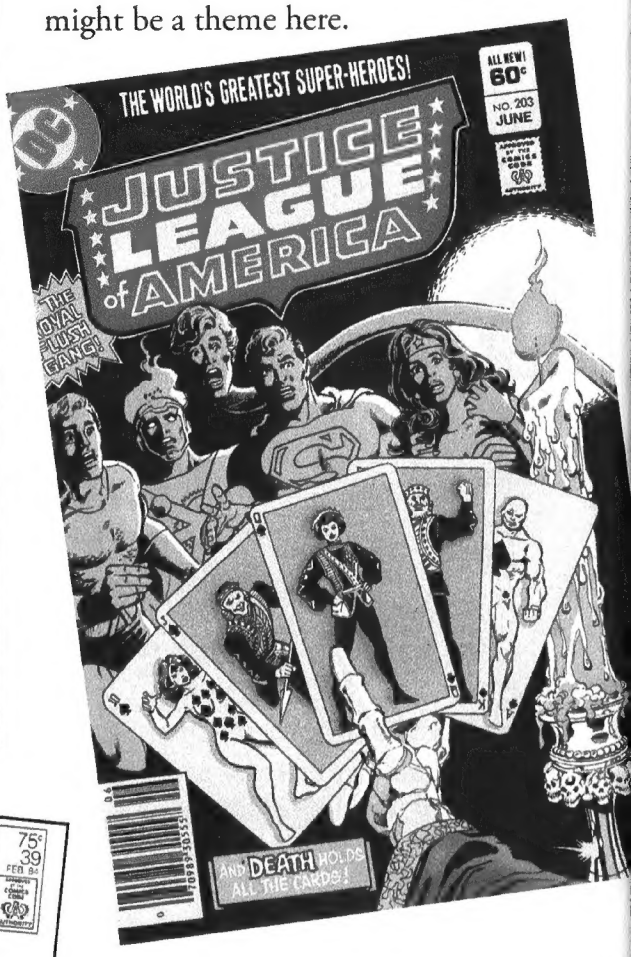
ACTION COMICS 643

Action Comics 643 was not only the beginning of George's run as writer/artist along with inker Brett Breeding, but it was also Superman's return to the title, which was returning to monthly shipping after being a weekly anthology for the previous 42 weeks. What better way to showcase the return of Superman to *Action Comics*? Perhaps an homage cover? And look! A city.



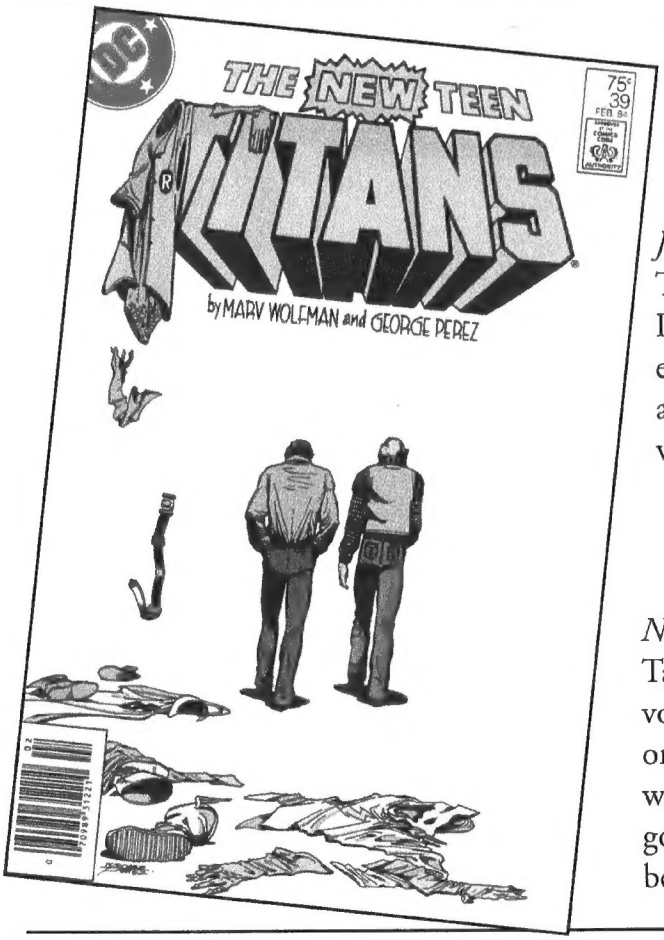
FANTASTIC FOUR VISIONARIES: GEORGE PÉREZ

My favorite artist returning to draw new covers for my favorite comic book series. Sold! And look! More buildings. There might be a theme here.


THE WORLD'S GREATEST SUPER-HEROES!
ALL NEW! 60¢
NO. 203 JUNE
JUSTICE LEAGUE of AMERICA
THE ROYAL FLUSH GANG!
AND DEATH HOLDS ALL THE CARDS!

JUSTICE LEAGUE OF AMERICA 203

This might be, I think, the first piece of Pérez art I saw. I do recall being totally enamored by this cover, as well as the story and art inside. This is an image that sticks with me to this day. No city shot? Weird.

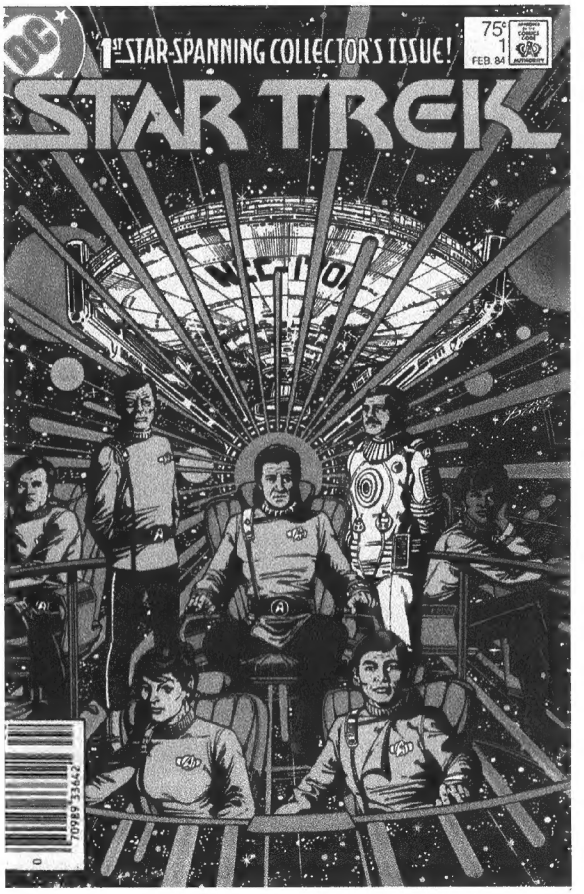


NEW TEEN TITANS 39

Talk about a simple design that speaks volumes. Without the need for cover blurbs or even a background, this cover made me want to read the book to find out what's going on. No city shot here either. I must be slipping.

STAR TREK 1

George Pérez doing Star Trek covers. I'm there. Darn. No city shot here either, but the Enterprise crew sure looks good, don't they?

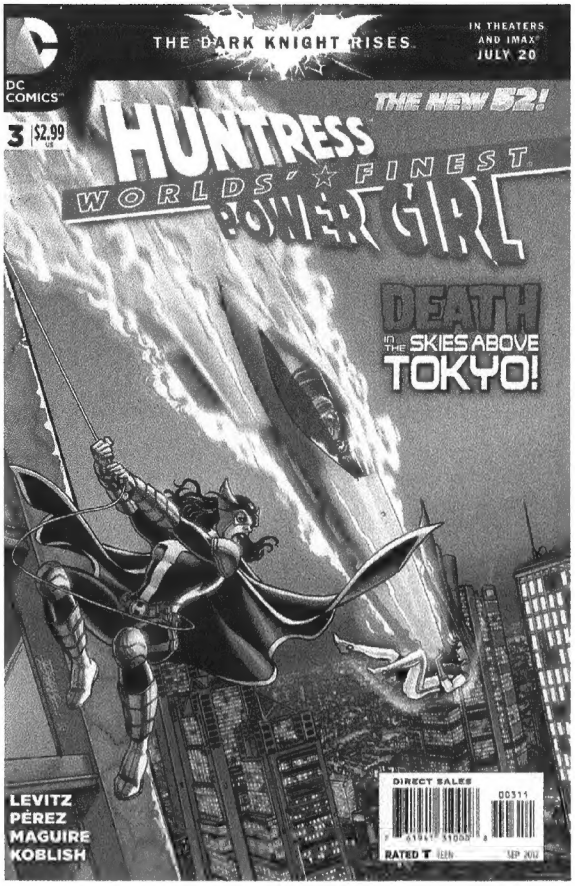


ACTION COMICS WEEKLY 602

Now this is more like it! There's a whole lot of city in this cover. Not only that, but the art also conveys a real sense of terror and jeopardy. Hal might really be in some trouble here. I can't remember anything from the story inside, but this cover is one I'll always remember.

NEW TEEN TITANS 13

Another one of those covers that reaches out and grabs you. Not only is there a sense of foreboding radiating off the cover, but you know that whoever was capable of doing that to a big strong robot guy like that one (I was not familiar with the Doom Patrol before reading this issue) then you know they're bad news.

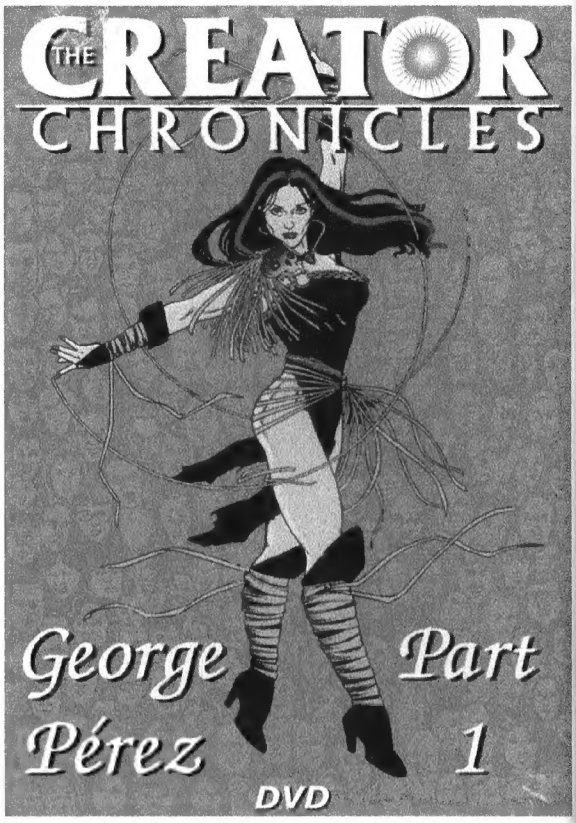


THE CREATOR CHRONICLES DVD

This one's a bit of a self-indulgent cheat. The cover for this DVD uses the art from George's Crimson Plague cast poster. That means not only is this a beautiful drawn image, but also that I'm on there. Check out the circle copy. Wow. That seems like so long ago. Yeah. No buildings here either, but there's a lot of distinctive faces, each one based on a real person.

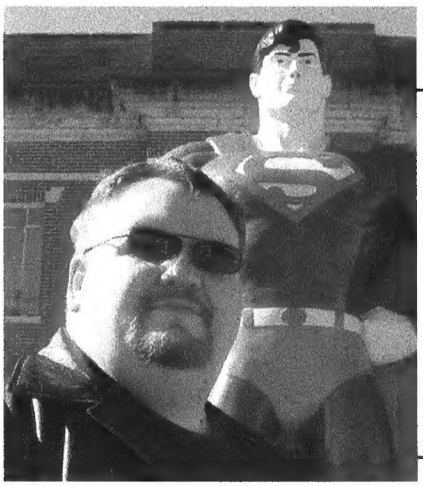
WORLD'S FINEST 3

I wanted to make sure I added something new to the list and wouldn't you know it, I ran across this cover to *World's Finest* #3 and what do I see, but another of those famous George Pérez city shots I love so much. It's also clear from looking at the covers here how he has somehow managed to get even better over the years.



Thanks, Tony, for letting me take this brisk jog down memory lane. Looking at these, and other great covers was a lot of fun and reminded me in part of why I love comic books so much.

— Bobby Nash



From his secret lair in the wilds of Bethlehem, Georgia, Bobby Nash writes novels, comic books, short prose, novellas, graphic novels, screenplays, and even a little pulp fiction just for good measure. When not writing fiction, he is usually talking about his books and writing fiction at conventions and writers' conferences. Bobby is also a part-time extra in movies and television, is the co-host of the weekly *Earth Station One* podcast (www.esopodcast.com), and writes for the *New Pulp* (www.newpulpfiction.com) and *All Pulp* (http://allpulp.blogspot.com) news sites. For more information on Bobby Nash and his books, please visit bobbynash.com.

INTERVIEW WITH CAMILLE BISHOP

by Tony Lorenz

Camille Bishop is George Pérez's niece, and a regular at conventions where she shows up in costumes based on popular comic book heroines and villainesses.

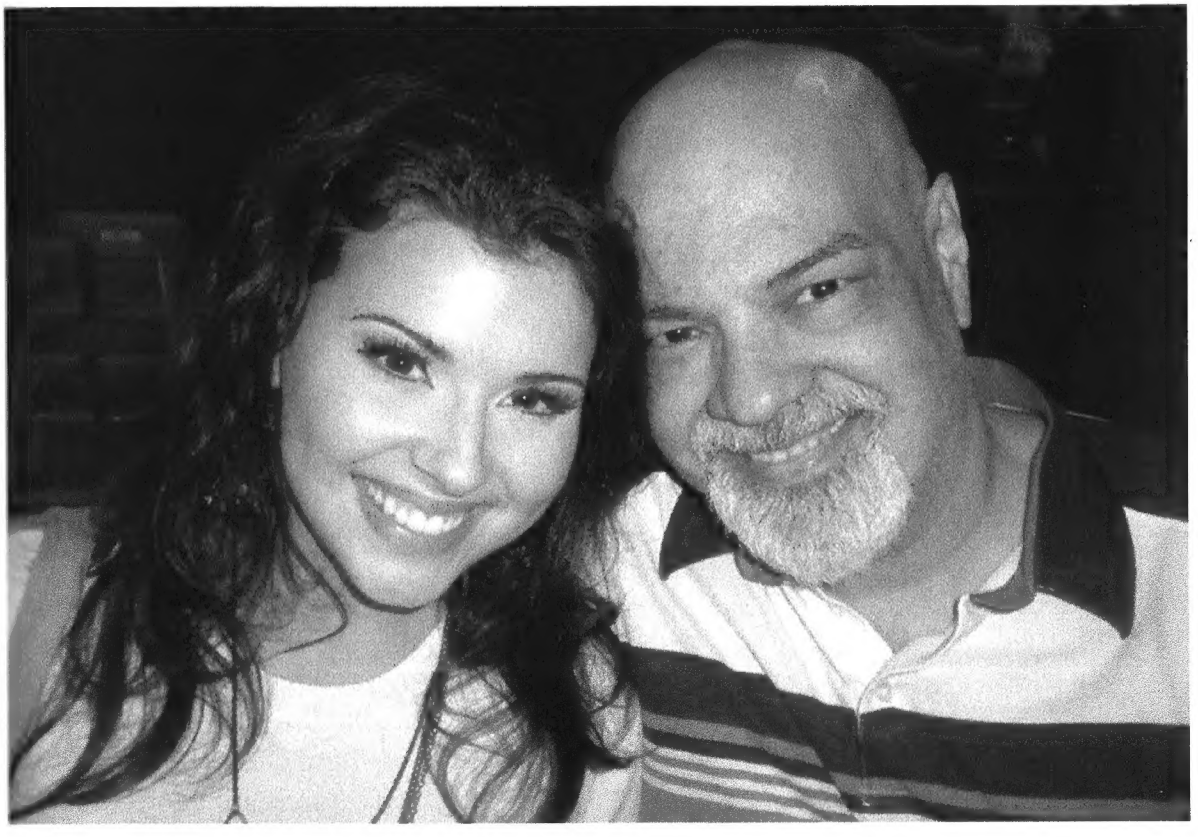
TL: Camille, you've got kind of a cult following among the comic fans on the convention circuit. How does that make you fee.? How cool is that?

CB: To have a fan base is nothing but humbling for me. In all honesty, I didn't expect really anyone to be sincerely interested in my "Cos Play" costumes when I walked out onto convention stages with my Uncle! I just know that with so many eyes—young and old—peering at my pictures, I know I hold a great responsibility of keeping what I post respectably clean and nothing I'd be embarrassed to show my family or superiors. It is very flattering rest assured, I just like to keep myself on an Earthly level with everyone, the way it should be! We're all here to enjoy each other's talents and joys!

TL: How did you get involved in Cos Play?

CB: I was eighteen when my Uncle first offered for me to help him as a "Booth Babe" at his upcoming convention, Mega Con in Orlando, Florida. Least to say, that was only the first of many conventions for years to come!

I had never seen nor even heard of "Cos Play" prior to that year! But when



I walked out on the Mega Con floor as Supergirl with my Uncle by my side and the first guest with a camera asked for my photo, I turned to my Uncle who sweetly smiled and motioned me to "Go Ahead!" In the moment of placing my fists to my hips, and raising my chin with a smile for the picture, I knew I was hooked! I knew that my Uncle and I were to have many adventures together in this new hobby, and that I would work every day to make him proud of me!

TL: Have you always been a comic fan or has that come with the Cos Play involvement?

CB: I actually had a dear friend, Emma Dixon, who lent me her *Wonder Woman* comic book. I absolutely fell in love with it! The story board, the illustrations, everything! And of course, when I looked at the artist on the cover, it's of course my Uncle's work! Go figure! "Like Uncle, Like Niece!" My Uncle and I always say!

But before I was introduced to comics, I like to take pride in the fact that I was raised with a very broad spectrum of art and entertainment. I watched and listened to everything from *Star Wars*, *Star Trek*, the original *Little Rascals* and *Three Stooges*, and black and white classics and musicals ranging from the 30s through today! I loved, and still love, to watch the golden era classics with movie stars like Dean Martin, Bob Hope, Jimmy Stuart, Lucille Ball, Bing Crosby, Clark Gable, Ann Hathaway, Judy Garland, Audrey Hepburn, Carol Burnett, Fred Astaire and Ginger Rogers, and so many more! I to this

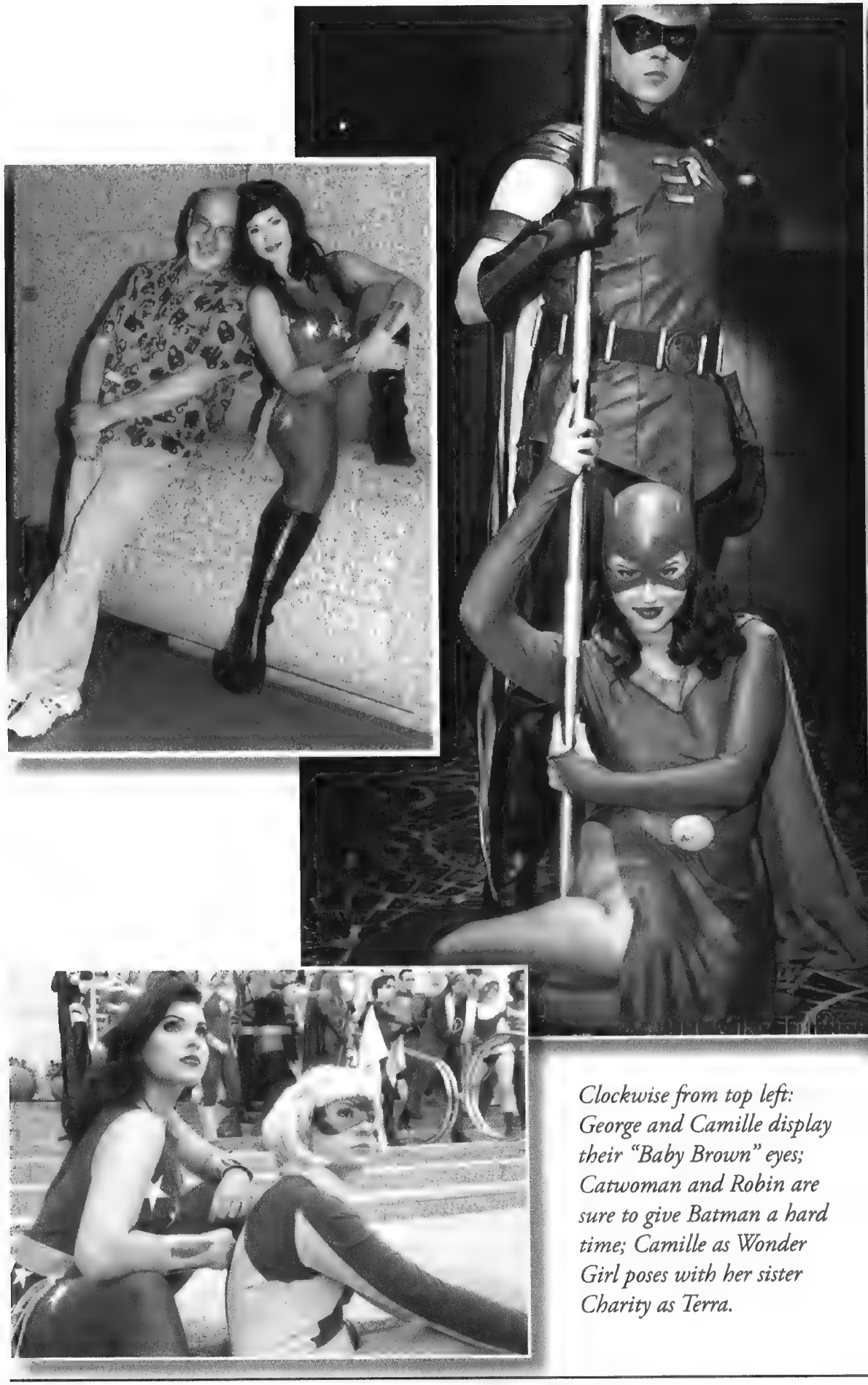
Wonder Girl (Camille) and Robin join George Pérez in confronting an oncoming menace.

day swear I'd marry Dean Martin if he were still alive! You may quote me on that!

TL: What characters have you dressed up as and which one is you favorite and why?
CB: I have in my costume collection the Helen Slater version of Supergirl, the *Crisis of Infinite Earth* version, the 1940s Golden Era version of Cat Woman, the Jessica Drew version of Spider Woman, and Nick Cardy's version of Wonder Girl. I'd have to say that I can't choose which is my favorite, as I love to perform in the them all. But I will say that Supergirl—being my first character, and adding the fact that she's an icon that accommodates to all ages—helps her with favoritism!

TL: What conventions have you appeared at? Which one was your favorite and why?
CB: I've had the privilege of attending Mega Con, Dragon Con, and The Superman Celebration. It's hard to choose my favorite convention as I have had numerous treasured memories and experiences during all of them!

But if I had to put a few extra golden stars next to one, it would have to be at the Superman Celebration in Metropolis, Illinois. The dates for the Celebration were perfect, as Saturday, June 9th was my Uncle's Birthday! I had spent the entire spring semester convincing my Uncle that I was going to be too busy with my career at Disney that summer, that I wouldn't be able to attend the convention or celebrate his birthday with him. But the evening of June 9th, my Uncle walked into a room with a surprise party of fifty-plus friends all screaming, "Surprise!!!" But that wasn't the only shocker he had that evening! While everyone began singing his birthday song, I walked out of the bathroom holding his lit birthday cake as the Ultimate Birthday Surprise! His shocked expression and tears of joy made it one of the best and most memorable experiences of my life concerning conventions.



Clockwise from top left: George and Camille display their "Baby Brown" eyes; Catwoman and Robin are sure to give Batman a hard time; Camille as Wonder Girl poses with her sister Charity as Terra.

TL: Do you make your own costumes?

CB: I wish I could, but hope to be able to one day! Until then, my Uncle and I utilize the talents of skilled costume makers!

TL: I know George has glowing praise for you. Has George or any other artist gotten you to model for them? If so, who?

CB: I've actually been offered on many occasions to model my costumes outside of the conventions, and have only been able to do a few photo shoots and events here and there. But with a busy schedule working with Walt Disney World and attending school, it's restricted my time for mostly work and no play! But nonetheless, when I do model and perform for photo shoots or charity events, they are a lot of fun and an exciting way to meet new friends and connections! I'd have to say that I'd do two charity events over one photo shoot. Because for me, playing with little children is triple the loving priceless fun than the lens of a camera would ever be.

TL: What would you say is the best thing you would take away from your Cos Play experience?

CB: If I could sum up my favorite things about my Cos Play experience it would sound something like this:

Family is first, so spending the time with George and Carol, either helping at his booth, watching him in his Q&As, being an M.C. for costume contests, or watching Carol's belly-dance routines in the audience are all some of the most treasured moments I have. I'll always remember the valuable lessons and morals that they both

have taught me throughout these years: Integrity, Charity, Love, Respect, Honor, Passion, and Commitment. Also, seeing their loving relationship on and off the convention floor is what any niece could pray for as an example for her to aspire to be like one day!

Then next would be my "Family Friends." All of the friends—whom I've met at any convention, shoot, or event—have all won a little piece of my heart for sharing their love and friendship with me. Regardless of being related, I know that some of the friends I've met in my Cos Play experiences have become as close to me as any family member would.

Camille presents George with his birthday cake.

And lastly, the children and sweet fans that I've met... There's nothing more heartwarming, than creating or making a dream come true experience for any child or fan—especially as their favorite super hero. I know that with each picture, each hug, each kiss given or received will always be treasured in my heart. And from their pure hearts and devotions, I've learned how important it is to set a high standard of modesty, respect, and humility in all of my performances.

TL: What are your long term career goals? Is it acting? I think if they ever made a live action movie with Wonder Girl, you would make the perfect choice.

CB: That's incredibly sweet of you! I only wish I had those natural baby blues, but then my Uncle and I wouldn't share our "Baby Browns!"

My long term goal is to be a drama therapist, a relatively new field of therapy. It specializes in giving therapy to its patients through the art of theater, to plainly explain it. I chose this field as it combined a lot of keystones of what makes me, me! I will be able to advance my knowledge in theater/acting, excel in my education to an M.D., and even specialize in a field of patients of my choice (hopefully in pediatrics). I'll be able to combine my passion for the arts with helping others get through tough or traumatic situations they might be going through, as well as sharing my talent and knowledge. One day I hope to eventually open my own practice or teach in a university, enabling more time to be with family, and even continue performing on the side!

Thank you so much for taking the time to get to know me! Take care, and God bless!

INTERVIEW WITH DAVID ANTHONY KRAFT

by Tony Lorenz
edited by David Anthony Kraft

PACESETTER *would like to proudly present David Anthony Kraft, the very popular comic writer most notably known for his work on Marvel's* Defenders, She-Hulk *and* Man-Wolf *features, among many.*

TL: I would like to start off with: how in the world did you go from a rock and roll journalist to a comic book writer?
DAK: I tried to get scripting work from Marvel when I was in high school. Roy Thomas, editor-in-chief at the time, told me I could do some test scripts, but said that they didn't have enough work for their regular writers. So I thought there was really no point. But later, Roy contacted me out of the blue telling me that there was an opening and I should be at Marvel. So it was great that I didn't have to break in; I was invited.

TL: Well, that made things a lot easier for you. Did you already have friends in the industry?
DAK: No, I didn't know a single person.

TL: Oh wow, that's pretty interesting.
DAK: When I first started at Marvel, I stayed with another editor until I could get an apartment. They used to do that when you were from outside the city. Maybe still do. So you could get situated, somebody would volunteer to put you up for a while.

TL: Before you broke in the comic industry, what Rock and Roll magazines did you write for?
DAK: Gosh, trying to think the name of it. Myron Fass used to have a whole line of rock magazines. And there was *Cream* magazine, do you remember *Cream*?

TL: Oh yes.
DAK: A Canadian rock mag called *Cheap Thrills*. Things like that. There is a picture of me in *Cream*. It's really funny because I'm not identified. There is a picture of me that they liked so much they used it as an illustration. That was back in the day when I wore black leather jackets and had long hair. I guess they just liked my look. It was kind of weird.

TL: That's cool. When you broke into the comics industry what was it like in the beginning?
DAK: It was wonderful. Roy said that I could come on staff as an assistant editor, one of only two. The other was Don McGregor. The three of us edited the entire color comics line at Marvel! You'd be editor by day and they'd give you a certain amount of freelance that you would write on your own time, like on nights and weekends. What they didn't tell you was the amount of money they paid wasn't enough to actually survive in New York City. And if you were not already there, you didn't know that. Marvel started me at $125 a week. When you got started, you got paid so little and you were learning, so it took longer as an artist or writer to become established. Ed Hannigan for a while actually *lived* at Marvel.

TL: He actually stayed in the building?

DAK: Yeah. Things were so much simpler back then. If you were a regular or a staff person, they would give you a key to the back door, so you could go in there any time, day or night. And a lot of people did, because you were working on deadline stuff. So Ed kept a sleeping bag in there. He would act like he was working late and when the coast was clear, he would roll out his sleeping bag.

TL: I guess you got to do what you got to do some times.

DAK: He was probably making $50 a week. You did what you had to do. It sounds bad but really it was incredibly good times. You got to be around some amazingly talented people at the time.

John Jameson: astronaut, career soldier, and the son of newspaper mogul, J. Jonah Jameson. John Jameson: cursed. For when the rays of the moon touch the pendant that has grafted itself to his throat, John Jameson becomes a beast—
Stan Lee PRESENTS:
MAN-WOLF!
STARGOD!
WE'RE GETTING CLOSE, FANGSNOUT...
BUT WHY AREN'T THERE ANY GUARDS, GORJOON? EVEN IF ARISEN TYRK THINKS WE'RE DEAD, HE'D STILL HAVE HIS GOONS OUT TO KEEP DOWN A GENERAL UPRISING!
THIS IS THE OTHER REALM--A STRANGE AND MYSTICAL LAND IN A STATE OF CIVIL WAR BETWEEN THE FORCES OF GOOD AND EVIL!
THE PEOPLE HERE HAVE TOLD JOHN JAMESON--THE MAN-WOLF--THAT HE IS THEIR GOD, RETURNED TO RID THE REALM OF THE PRE-TENDER, ARISEN TYRK...
HE HAS SEEN THE PEOPLE WHO TRUSTED HIM CRUELLY MURDERED--AND HE'S GOING TO HAVE HIS REVENGE!
DAVID KRAFT STORY
GEORGE PEREZ & R.VILLAMONTE ART
C. GAFFORD · COLORS
D. ALBERS · LETTERS
ROGER STERN · EDITOR
JIM SHOOTER · Editor-In-Chief
LAST ISSUE--ROG.

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TL: From what I've read about the period it sounds really exciting.

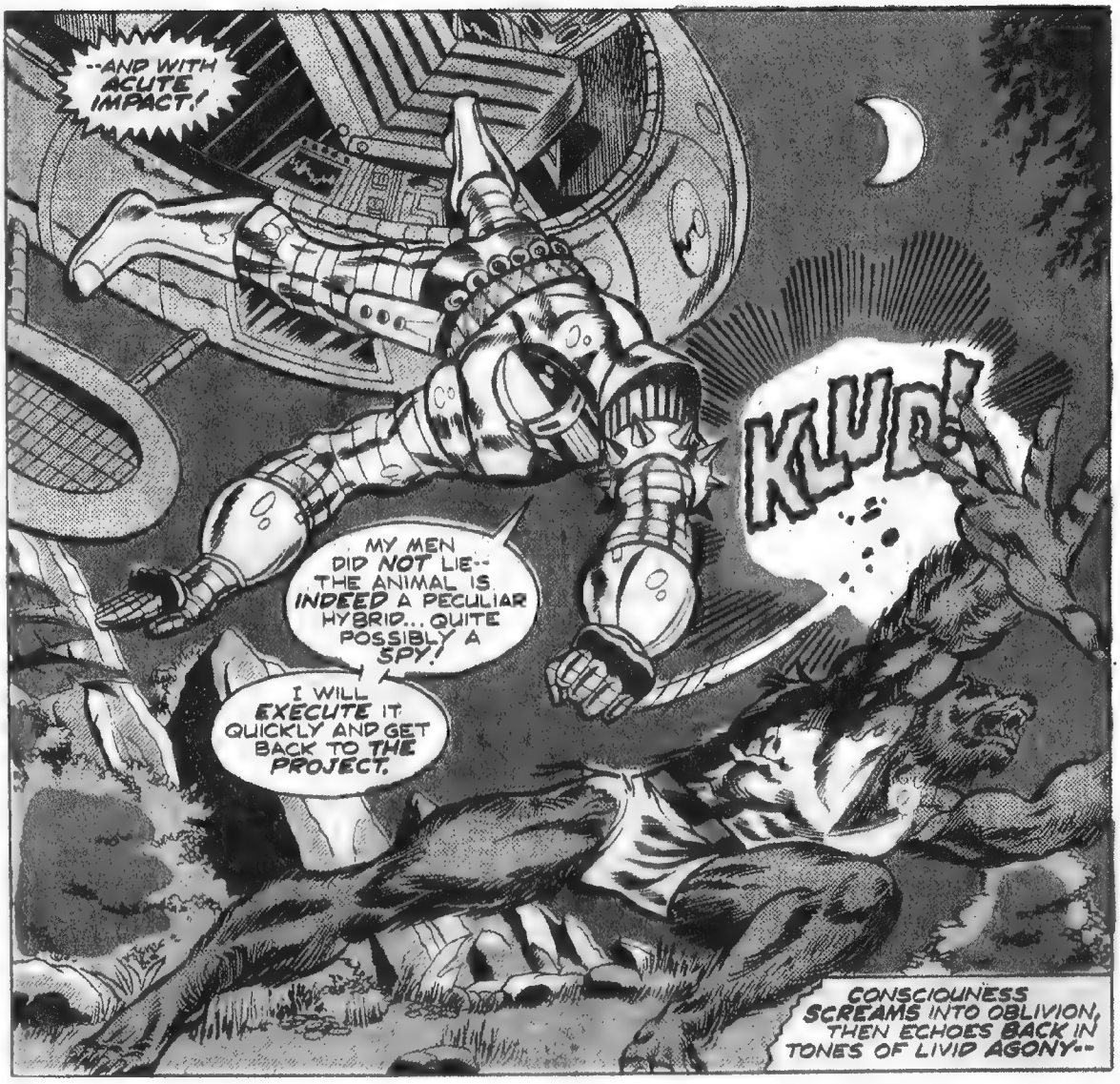
DAK: That doesn't mean there weren't any problems, but there is nothing better than being around people who are interested in the same things that you are interested in. All working together, learning from each other. We were all learning in front of the world. I mean it was like having a Broadway play and learning as you are on the stage in front of the audience. If you look at all those books, they were produced under incredibly tight deadlines. All of us new guys were learning in print before the world.

TL: Of all the comics or series that you have worked on, which are you most proud of?

DAK: Oh, wow. *Man-Wolf* is one of them. For a number of reasons.

TL: I loved the Man-Wolf series.

DAK: *The Defenders* was another series. I really enjoyed the characters. Some people


--AND WITH ACUTE IMPACT!
KLUD!
MY MEN DID NOT LIE-- THE ANIMAL IS INDEED A PECULIAR HYBRID... QUITE POSSIBLY A SPY!
I WILL EXECUTE IT QUICKLY AND GET BACK TO THE PROJECT.
CONSCIOUNESS SCREAMS INTO OBLIVION, THEN ECHOES BACK IN TONES OF LIVID AGONY--

would say the story would write itself. I've never had that actually happen. I would love to kick my feet up and watch TV as the story writes itself. Unfortunately, it required me to do that. When you get to know characters, it's like they live in your head. The story doesn't write itself, but like people in your life, you would know what the characters would do or say. After a while you would know this character would never do this, this one would do that. I loved the characters. I would bring in other characters, but I loved how Nighthawk, Hulk, Hellcat and Valkyrie worked together. The only direction I had was that the Hulk had to stay in the book, due to the successful TV series. The Hulk was not a joiner, which is what was cool about the early Avengers, when he refused. I worked very hard keeping Hulk in the book; he perpetually kept threatening to tear the wings or beak off of Nighthawk. Hulk had a good rapport with Valkyrie because they were both outsiders. Valkyrie, at that stage of her career, was the spirit of Valkyrie and body of Barbara Norriss. She really was unfamiliar with Earth and was from the land of the dead in Asgard. She was an outsider just like the Hulk was.

I wrote serious stories, but I also wrote light moments and stories. If you remember early Marvel, Stan Lee would always have humor and stuff in the books. Later, they became progressively more

serious and dark. I always have light moments. In *The Defenders*, I had a scene where the Valkyrie made coffee, and how would she know how to make coffee, right? It was horrible and she gets the Hulk to carry it. Hulk is not the kind of guy you would get to carry something like that. He does the best he can, but when people are asking for sugar and cream for the coffee, he's ready to smash them into the ground. That's just one; I have a folder an inch and half to two inches thick with story ideas that I never got a chance to use for *The Defenders*... for all the series I wrote, including *Man-Wolf*.

TL: The mixture of humor and realism was for me what made those books in the 1970s and 1980s so much fun.

DAK: We didn't have to turn in long term story arcs with plans like things are today. I mean, the Comics Code rode on you all the time, but besides that form of censorship, you could leave these plots hanging. I really loved that aspect of it, because you could work it out as you went along.

TL: Kind of raw

DAK: Yes.

TL: Being that this is a magazine that focuses on George Pérez: you've worked with him many times. What was your working relationship like with George? Was it collaboration, or was it that you wrote your story, then Marvel gave the story to George, and he drew it?

DAK: With George, at different times, it was both. When he was new, he was Rich Buckler's assistant. I'd been writing for Marvel black-and-white magazines but that wasn't why I went to Marvel. I really have respect for Will Eisner; those old six-page Spirit stories. Even though it was just six pages and I know that he worked with

THE BREATH IS SMASHED FROM LOGAN'S LUNGS, THEN, AND THE BRUTAL CONFRONTATION BEGINS IN EARNEST..
YEOWR
KABLASH!
MEOWR
SANDMAN AGAINST SANDMAN-- FRIEND AGAINST FRIEND--IN A SENSELESS STRUGGLE!
BOTH LOGAN AND FRANCIS HAVE UNDERGONE INTENSIVE SPECIAL TRAINING TO BECOME SANDMEN. AS A TEAM, THEY HAVE BEEN CALLED THE BEST.
KRRRATTCHH!
ROWR
NOW, THEY FIGHT EACH OTHER!
GRACIOUS...THIS IS THE FIRST TIME IN YEARS AND YEARS THAT I'VE SEEN REAL LIVE PEOPLE--
--AND ALREADY THEY'RE FIGHTING, JUST LIKE I REMEMBER PEOPLE ALWAYS SEEMED TO DO IN THE OLD DAYS!
INDEED. VIOLENCE IS THE MOST OBVIOUS SOLUTION AVAILABLE TO MAN.
DAK
OH, MY!
AGGH-K
VIOLENCE IS ALSO THE MOST DESTRUCTIVE, ILLUSIONARY AND--ULTIMATELY--FUTILE OF ALL SOLUTIONS.
CONTINUED AFTER NEXT PAGE

a lot of different writers and artists, he would really get a lot into those six-page stories. There would be a plot, and the characters would come alive in the course of that plot. So it wasn't just plot driven, there was characterization as well. It was character driven in just six pages. That is an extraordinary talent and wonderful—but not mine. So I was writing short stories for the black-and-white magazines and doing the best I could, but I wanted to write the mainstream Marvel characters. The first assignment I got for the color comics was *Man-Wolf*. Back then you had *Werewolf by Night*, kind of like the old Universal studios version, updated. Then you had *Man-Wolf*, who was just another werewolf menacing denizens of Manhattan when the moon was full,. Doug Moench did a fair job with *Werewolf by Night*, but how can you do it again with another werewolf series? What would readers be interested in? If I'm not interested in it as a writer, how can I expect the readers to be interested?

TL: I really liked the series.

DAK: I couldn't even pretend to try and write it like the *Werewolf by Night* series. So I went into Roy's office and said I wanted make him a Stargod, making it a science fantasy story. Take him to other dimensions and other stuff. Make him a real Marvel character. Think about the Thing: he is a monster, but there is more to him than that. If he was just an orange monster and roared, I don't think he would have lasted as long. The Hulk is a monster, too, but like the Thing there is more to it than that. So if you think about a lot of Marvel characters—they are monsters. Thankfully Roy agreed with my idea for the series. It made sense because John Jameson is an astronaut. What I always remind everyone is that what we did with *Man-Wolf* was way before *Star Wars*!

The artist on the series was George Tuska and as strong as he was on certain things, I had my doubts if he would be the right artist for the series, but he was the assigned artist. I turned in my first plot, but Tuska was booked up, so they gave it to some new artist who had never done a color book. None of his black and white stuff had come out yet. So here is this new guy you don't even know who he is or what his art is like, the first thing that popped into my head was "f*** me!!! They are going to give me a beginne? This is going to be horrible!" This was my first color Marvel book and even though I had my doubts about George Tuska, he was an established artist. So I was anticipating the worst, but when I saw the pencils I was knocked out. Yeah, Pérez was new, maybe his anatomy wasn't correct and his perspective wasn't quite right, but that wasn't what mattered to me and I don't think it matters in general in storytelling. What really matters is—can you tell a story in pictures in a dynamic fashion? In those days Stan Lee use to say do it like Jack Kirby, but a lot of the artists thought that meant draw just like Kirby. That is not what I understood Stan was saying. What he meant was: Kirby dynamics. When Jack was telling a story, it came alive. Everything was drawn in a dynamic fashion, larger than life, and that is what the Marvel style is. Or was. Well, that is what George Pérez has; he doesn't draw like Kirby, but he has the dynamic storytelling and his stories come alive.

On *Man-Wolf* what I was concerned George Tuska would not get, George Pérez got right away. So once I saw he was a good fit for the *Man-Wolf* series, I commenced to finagle on his behalf to stay on the book... not so much for George but for the *Man-Wolf* series and me. We used to play softball, the Marvel guys, in Central Park after work sometimes, which is where I walked up to

Roy Thomas and told him that I really liked this new guy Pérez and would like him to be the regular artist on the *Man-Wolf* series. Roy said, "if George Tuska has enough work, it's fine with me as long as John Romita Sr. approves"—because John at the time was the art director. Y'know how kids play off mom and dad against each other? I took the precaution of talking to Roy first, worried that Romita might shoot it down, so I told him that Roy said that it was totally all right with him unless he (John) had any objections at all and John said,"if it's okay with Roy, it's okay with me." That is how I got Pérez his first color series. I really loved working with him on the *Man-Wolf* series. About the time they canceled *Creatures on the Loose*, featuring Man-Wolf, I went to work for Atlas Comics. That was right then when the monster books boom was on the downslide and they started canceling them. If I would have had more time on *Man-Wolf* I could have developed the Stargod aspect of the story. We did manage a few years later to do a two part series in *Marvel Premiere* sort of finishing up that first storyline.

TL: Those two issues of *Marvel Premiere* are two of my favorite comics.
DAK: You asked what characters I loved and of course I loved Man-Wolf, so what happened later was, I would bring him back anytime I could. You know how Marvel's universe is somewhat cohesive. If you think about it the various writers have their own independent universes, as well. Whenever I was working on a book I would often cross reference into other books. Like when I worked with Rich Buckler on *Demon Hunter* at Atlas Comics. We later made a few changes to the character and made him Devil Slayer at Marvel. So it was really a continuation of that Atlas character we brought over to Marvel. But I never got to do what I really wanted to do with *Man-Wolf* as a series.

TL: I always wondered why they didn't expand that concept more.
DAK: It was a pretty unique concept at the time. Dino De Laurentiis licensed it later, to develop a possible movie, after *Star Wars* came out.

TL: Oh, really?
DAK: I remember Stan Lee saying to me, "Why in the hell would anyone license Man-Wolf!?" But with the success of the movie *Star Wars*, DeLaurentiis saw the potential. Kind of like when *Jaws* came out and was successful, then came *Orca the Killer Whale*. The Man-Wolf Stargod stuff was a lot like *Star Wars*, so that is why he was interested in developing a Man-Wolf movie. I did get to write a treatment for it, but it didn't go anywhere. Man-Wolf almost become a franchise.

TL: It probably wouldn't be as good as if it was made now, not with the advancement in production and computer animation.
DAK: It would have been hokey, no doubt.

TL: With your rock background, you seemed to being doing a lot of the music-themed comics?
DAK: I had a great contract in those days. Back then they didn't pay royalties but, because I had a contract as a company with Marvel rather than like a regular employee, I could pay myself royalties, via Marvel, which was cool. I was able to package the stuff for them. So basically I could do whatever I wanted and I could have whatever artists I wanted to use. That is the reason I used George Pérez and Klaus Janson to draw the prestige *Beatles* magazine—because I really loved his inks over George's

pencils on the *Man-Wolf* series and on *Logan's Run*. So I paired them on the *Beatles* story and the two really brought my story to life. I've got a story behind the story. George had drawn one of his famously detailed wrap-around covers for the Beatles book and it was to be painted by an artist I was a big fan of.

"A Hard Day's Night"
A HIGH POWER, DELIGHTFULLY ORIGINAL COMEDY ABOUT A DAY IN THE LIFE OF THE BEATLES, THE BLACK-AND-WHITE FEATURE PREMIERES JULY 6, 1964, TO ECSTATIC REVIEWS!
HEY, RINGO-- WHAT ARE YOU UP TO?
PAGE FIVE.
Queen
DIRECTED BY RICHARD LESTER AND WRITTEN BY A FELLOW LIVERPUDLIAN, ALUN OWEN, THE MOVIE SHATTERS ALL EXPECTATIONS AND SETS BOX OFFICE RECORDS!
IT IS, IN SHORT, A BLOCKBUSTER!
ALSO, DURING THE FILMING OF THE PICTURE, GEORGE FIRST MET HIS WIFE-TO-BE...
...ACTRESS PATTI BOYD.
"A HARD DAY'S NIGHT," ITSELF, IS THE ESSENCE OF BEATLEMANIA-- AND THE ORIGINAL MUSIC IS AS FRESH AND INNOCENT AS THE FILM ITSELF! IT IS AT THIS TIME THAT THE WORLD ACCLAIMS THEM THE BEST SONGWRITERS SINCE SCHUBERT!
THE BEATLES

TL: It was painted by Tom Palmer right?

DAK: Not the first time! You know when you grow up admiring people, then you actually get to work with them—well, I was reading science fiction novels in the '60s when Gray Morrow was one of the most popular sf cover artists, so I thought it would be great to have him paint the cover over George's pencils. We had a big budget. I really had the highest anticipation for the finished cover. Imagine you had a chance to work with Frazetta and you are so excited but when you get the finished art, you are so disappointed. That is exactly what happened when I saw the finished piece by Gray Morrow. I compare it to what Vince Colletta did as an inker over Jack Kirby, George Pérez and a lot of other artists. If it was too detailed or took a little too long to ink, he would just simplify it. There were some books that would come in when I was editing, for example there was an issue of *Thor* where there was an incredibly complex splash page, and what Vince Colletta did was put a big bush on the page, instead, because it was easier and quicker. What he failed to do was erase the pencils. When I saw it I said "he put that bush on top of that detailed, wonderful pencil art?!" Why I bring him up is: Gray Morrow did basically the same thing over George's pencils. He put, like, Go-Go checks that use to be on the 1960s DC covers on areas he really didn't want to paint, stuff like that, filler. So when I saw the finished painting I was mad as hell, because I knew what George's pencils looked like. The finished piece did not do justice to Pérez's pencils. I took a copy of the pencils and the finished painting to Stan Lee and

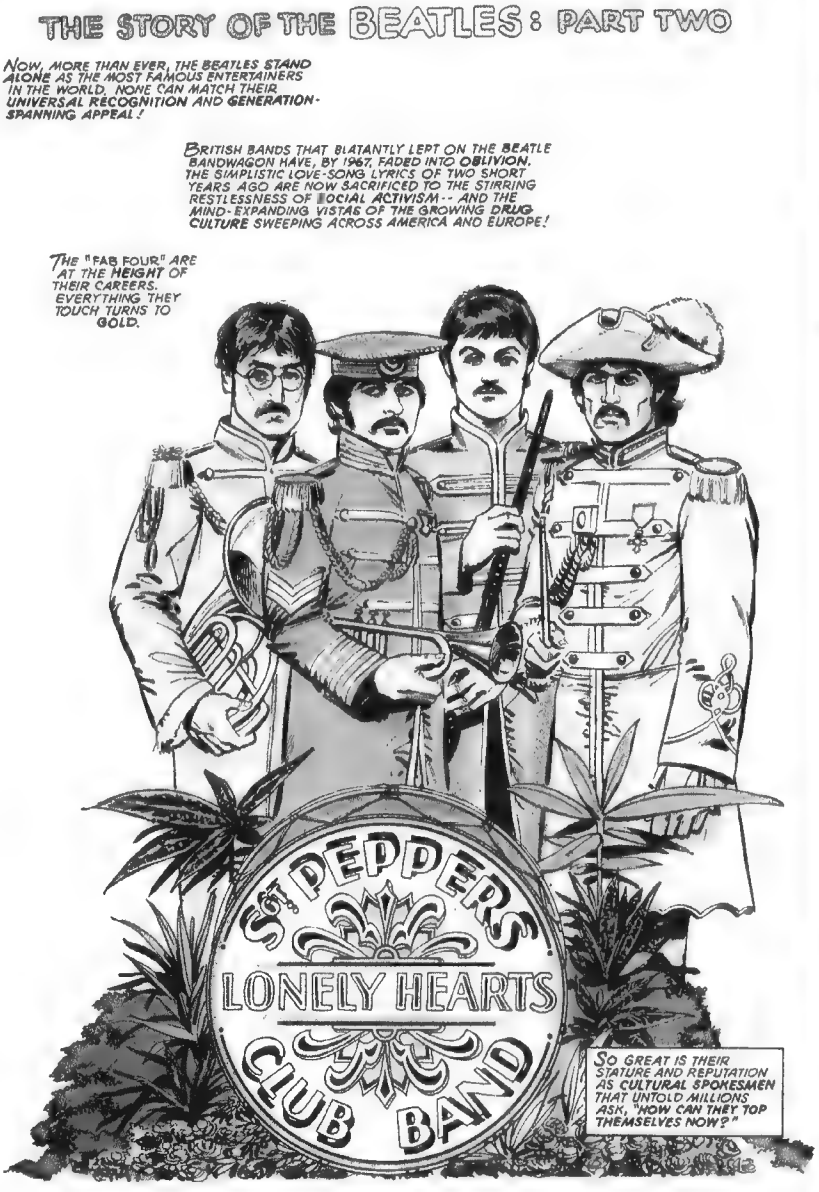
told him my dilemma. I didn't want to use this on the cover and Stan agreed, so I paid Gray a kill fee. I did end up hiring Tom Palmer to do it and he did a fine job.

TL: What happened with the comic adaption of *Sgt. Pepper*?
DAK: I can answer that in two words, "the movie."

TL: The movie?
DAK: When you do a comic book adaptation of a movie, it is often made before the movie comes out, so you don't know if the movie is going to be good or bad because all you have is the script and scripts are often revised as they shoot. So you could be adapting a great movie or a horrible movie, you really don't know. You give it your best. It was tough because the movie was a musical; so much was just songs and lyrics. When the book was about ready to go to press, the movie came out and it was one of the biggest bombs ever. I had to see it, seeing as how I adapted it. I had free passes to the premiere. I was so embarrassed watching it; I was actually sinking down in my seat, hoping nobody saw me in the theater. The higher-ups at Marvel could see that they were going to lose money, so they pulled the plug on it before they would have a bigger loss by actually putting it out. I think it was supposed to be in *Marvel Super Special* #7.

TL: Yes, you are right.
DAK: So they never published #7 and went on to publish #8. I also did have the good fortune of working with George on another adaptation, *Logan's Run*, and I thought that came out excellently.

TL: George told me that *Logan's Run* was the turning point of his career. That is the series where he got really serious about using references.
DAK: I believe the adaptation of *Logan's*


THE STORY OF THE BEATLES: PART TWO
NOW, MORE THAN EVER, THE BEATLES STAND ALONE AS THE MOST FAMOUS ENTERTAINERS IN THE WORLD. NONE CAN MATCH THEIR UNIVERSAL RECOGNITION AND GENERATION-SPANNING APPEAL!
BRITISH BANDS THAT BLATANTLY LEPT ON THE BEATLE BANDWAGON HAVE, BY 1967, FADED INTO OBLIVION. THE SIMPLISTIC LOVE-SONG LYRICS OF TWO SHORT YEARS AGO ARE NOW SACRIFICED TO THE STIRRING RESTLESSNESS OF SOCIAL ACTIVISM -- AND THE MIND-EXPANDING VISTAS OF THE GROWING DRUG CULTURE SWEEPING ACROSS AMERICA AND EUROPE!
THE "FAB FOUR" ARE AT THE HEIGHT OF THEIR CAREERS. EVERYTHING THEY TOUCH TURNS TO GOLD.
ST. PEPPERS
LONELY HEARTS
CLUB BAND
SO GREAT IS THEIR STATURE AND REPUTATION AS CULTURAL SPOKESMEN THAT UNTOLD MILLIONS ASK, "HOW CAN THEY TOP THEMSELVES NOW?"

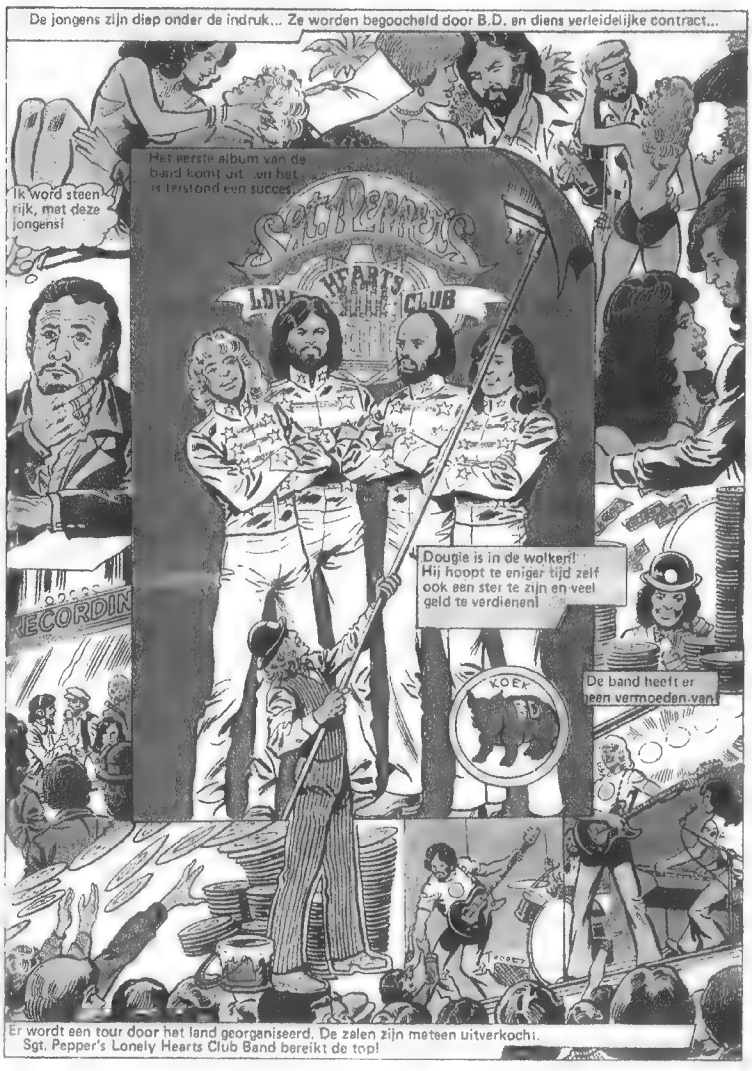
Run was far and away better than the actual movie.

TL: I will have to agree with you, but I will say that I actually enjoyed the movie.
DAK: It was drawn by George and Klaus Janson again.

TL: They made a good team back then.
DAK: Yes, they did.

TL: As a writer, what is your preferred style, full script or the "Marvel style?"
DAK: I would generally say I prefer the so-called Marvel Style. There are so many ways of working together, depending on the artist. I may write a plot and the artist finds a better way of doing things and we kick it back and forth, and I would say, "oh yeah that makes sense." That's the best of times. The worst of times is when the artist is lazy and would dumb it down and you do your best as writer to try to save the day. I did full scripts at DC Comics. The problem with that was telling the artist what to draw and imagining what he was going to draw and it rarely came out that way. There's a mismatch. So a lot of times the story turns out not reading as well. With the Marvel plot style, you can write the script perfectly after the art is drawn. To me that was always more fun.

But, that being said, I'm now working in a combination of both styles on *Yi Soon Shin: Warrior and Defender*. We have actually finished the first book and we are just starting the second series. We are having a great time with it. It's kind of a combination of the writing methods. I have a co-writer on it and he writes full scripts and I edit them. I then work with him on what scenes we should keep and what scenes we should drop and what we should add for more dramatic effect and so on. Sometimes it will take 5 or 6 drafts of the full scripts before a story goes to the artist. The artist lives in Italy. We go over the layouts before the artist finishes the pencils, so the art is in line with the story. Then when the pencils are done, lo and behold we rewrite it again, "Marvel Style," because once I get the finished art there are things that might occur to me that would work better. These books have been the most labor intensive I've ever


De jongens zijn diep onder de indruk... Ze worden begoocheld door B.D. en diens verleidelijke contract...
Het eerste album van de band komt uit ...en het is terstond een succes!
Ik word steen rijk, met deze jongens!
SGT. PEPPER'S
LONELY HEARTS CLUB
Dougie is in de wolken! Hij hoopt te eniger tijd zelf ook een ster te zijn en veel geld te verdienen!
De band heeft er geen vermoeden van!
Er wordt een tour door het land georganiseerd. De zalen zijn meteen uitverkocht. Sgt. Pepper's Lonely Hearts Club Band bereikt de top!

done. There is no way we could have done it this way back in the day, with the tight deadlines and all. We were able to take the extra time to make *Yi Soon Shin* exactly the way we want it to be. So it was produced using a mixture of both methods.

TL: It is kind of a manga comic?
DAK: No! It's a trilogy. The first graphic novel is out now. It's available on Amazon.com as a hardcover and it's $25.00. Because it is from Amazon that includes shipping. But to answer your question, it is not manga; it's just a damn good comic. Even though the events are set in old Korea, all the characters and stuff are all written in a very contemporary style—it's not stilted dialog. If you think about it, in any time period they would sound just as we would sound now to their own ears. So we decided to write it in today's dialog.

TL: Besides George, who are some of the other artists that you've enjoyed working with over the years?
DAK: Keith Giffen was one. At the time used to draw like Jack Kirby. Much like George, Keith was very creative and we could kick ideas back and forth. Ed Hanigan was another one. We were very good friends so we had a good working relationship. There were many more, but those artists perhaps the most.

TL: In the early 1980s you seemed to move from *writing* comics to writing *about* comics in your excellent magazine *David Anthony Kraft's Comics Interview*. How did that come about?
DAK: I was actually a publisher before I went to Marvel. Who knows, maybe I was the youngest publisher. Stuff like hardcover and paperback works of Robert E. Howard and such. I intended to keep publishing, but the comic writing became all consuming. Later on, when I started to back off comics writing, what I was really doing was getting back into publishing. So when I published *Comics Interview* I got to do publishing *and* comics which was cool. Later on, I did publish a lot of comics; I guess that was in the late 1980s. *Southern Knights. Cycops. X-Thieves. M.I.C.R.A.* What was interesting about that was that it was during the early years of Indy comics. Some of the comics—not all of them by any stretch—I paid a percentage and what was cool about that is I was able sometimes to pay as much as a writer or artist would get paid at Marvel or DC on *X-Men* or any top tier book.

TL: I really enjoyed *Comics Interview*.
DAK: It was a great excuse to interview all the creators that I had admired and never had a chance to work with. Also to give coverage to artists not as well known.

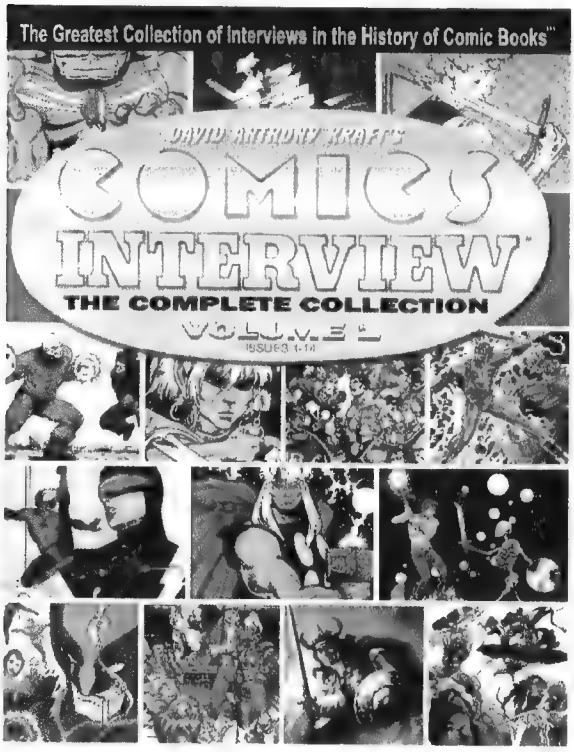
TL: There were a lot of creators your magazine turned me on to that I knew nothing about before I read about them in your magazine. Did you enjoy publishing more than actually writing comics?
DAK: When I got into Marvel it was about a year or so after Stan Lee became publisher and Roy Thomas became editor-in-chief. The way Roy worked, he wasn't a micro-manager; he hired the people he wanted to work with. Now, I'm not saying they didn't watch the store, but there was an incredible amount of freedom at the time at Marvel. As time went on, comics became more restrictive. There were more layers and layers of editors. And because of that you had to deal more and more with bureaucracy which took a lot of the fun out of it. So that's when I started drifting back into publishing. I could publish my own damn comics! So it wasn't I didn't like writing comics, I just didn't like the bureaucracy.

TL: I would like to take a little time to plug what you are currently working on.

DAK: Like I mentioned earlier, I'm working on a series of three books about Yi Soon Shin. *Warrior and Defender*, the first volume, is available now on Amazon. We are now starting the second book, *Fallen Avenger*. They are first published as individual comics then each story arc is collected into a single volume. *Yi* really has beautiful artwork. It's produced by an international team, the publisher/co-writer Onrie Kompan is in Chicago, the artist, Giovanni Timpano, lives in Italy and the colorist, Adriana De Los Santos and letterer Joel Saavedra live in Argentina. We all work together via the internet. *Yi Soon Shin: Warrior and Defender* is available in a beautiful hardcover edition, kind of like the Bible. It comes with a ribbon in it and a foreword by my old pal, Stan Lee. I really love being back and working in comics, because I really love the stuff.

TL: Is there a website for the fans to get more information?

DAK: Yisoonshin.com, where you can get



all the information and art previews about the project.

DAK: I've also noticed that *Comics Interview* is being published in a collected edition.

DAK: Yes, the *Complete Comics Interview* is being published by CO_2 Comics. They plan to publish all the entire run of 150 issues in a 12 volume collection. The website is CO2comics.com. The first two volumes are out now.

TL: They're available at Lulu.com.

DAK: Yes, in both softcover and hardcover editions. I would recommend the hardcover edition simply for the fact the book is so thick that I think it will hold together better than the softcover edition and best of all, it lays open, flat.

DAK: David, I want to thank you for taking time out for *PACESETTER*.

DAK: No problem, and thank you, Tony!

THE BELLY DANCER AND THE RAVEN

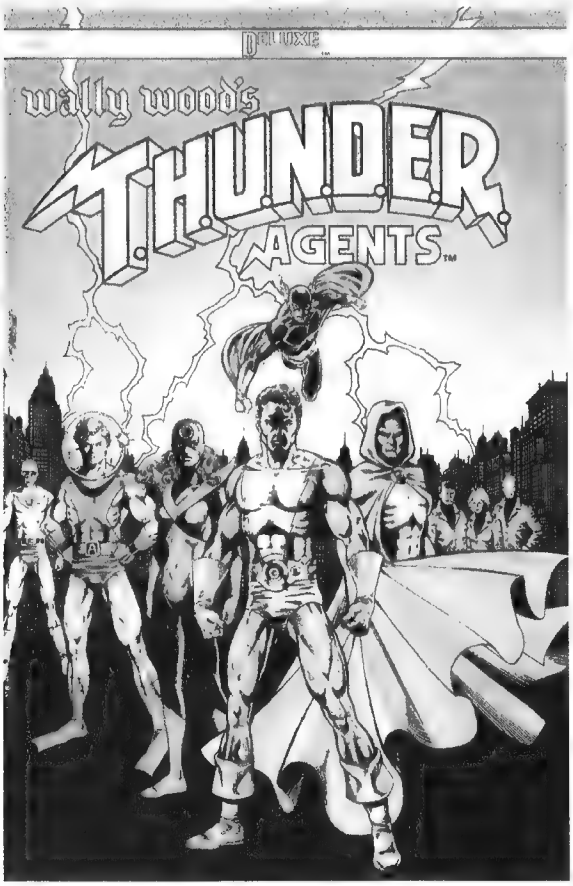
George Pérez on the T.H.U.N.D.E.R. Agents

by Jason Sacks

One of my favorite sets of obscure George Pérez comics is the work he did for the short-lived 1980s revival of *T.H.U.N.D.E.R. Agents* for Deluxe Comics. Deluxe publisher David Singer had grand plans for his revival of these classic characters, and recruited talents like Pérez, Steve Englehart, Steve Ditko, Dave Cockrum, Keith Giffen, Murphy Anderson and others to work on it. The Deluxe Comics series only lasted five issues due to legal reasons, but George has art in four of the five issues. Some of the most of amazing pieces of his art are four spectacular covers and three terrific stories in those issues which do a great job of showing George's celebrated mid-'80s artistic chops.

Pérez is, of course, the master of spectacular super-hero team art, and his covers show those skills off in glorious display. His cover to *T.H.U.N.D.E.R. Agents* #1 is tremendously dramatic, showing the tough and determined super-team in all their intense glory. I love the very serious looks on the faces of NoMan and Dynamo on this cover, especially, but all the characters look fantastic and the cityscape behind them betrays the classic Pérez eye for detail.

My other favorite of these four covers is George's cover to *T.H.U.N.D.E.R. Agents* #3. The cover perfectly captures the love/

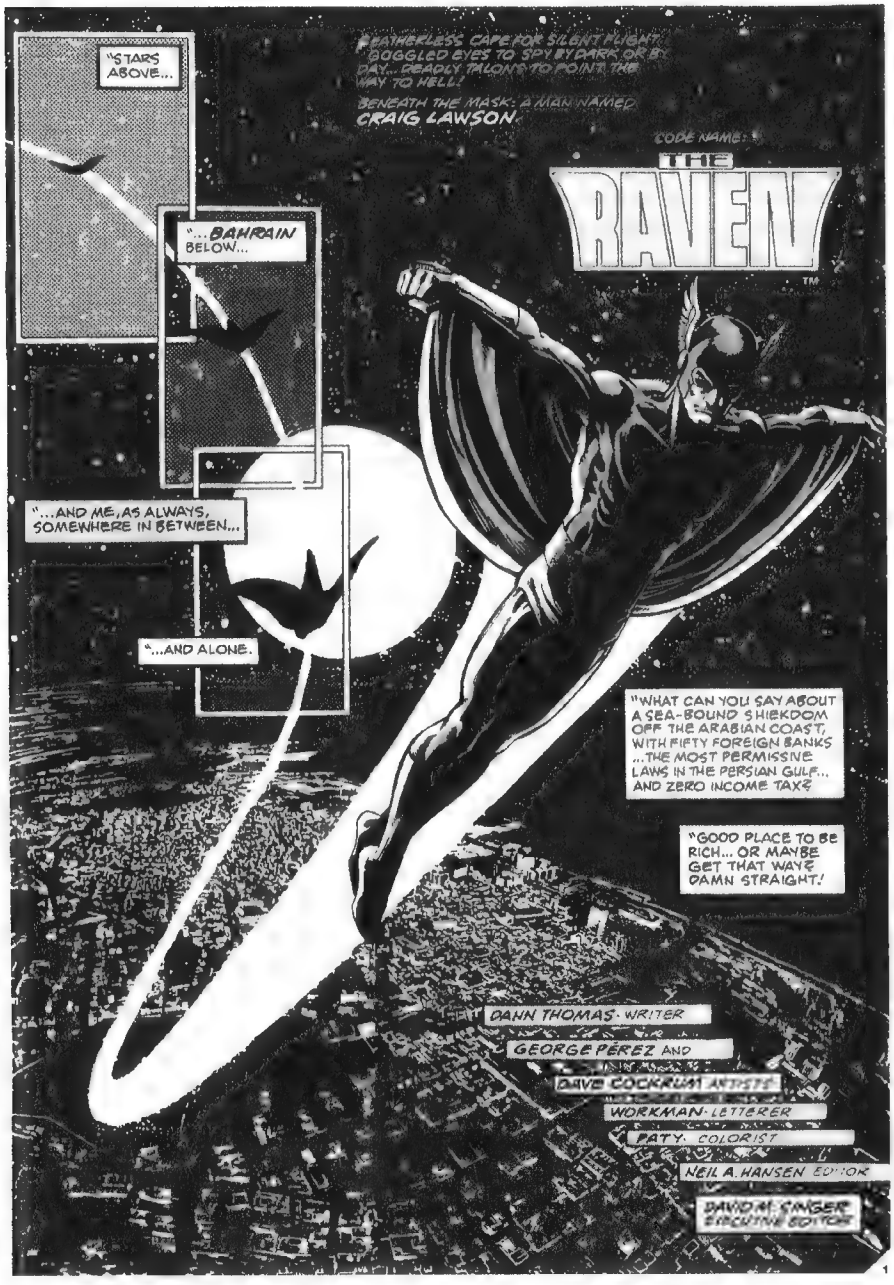


YOU DON'T STRIKE ME AS A WOMAN WHO HAS TO BUY DIAMONDS FOR HERSELF.
PERHAPS I SIMPLY PREFER MY OWN TASTE, MR. LAWSON...
...IN MEN AS WELL AS IN DIAMONDS.
IT'S ALL IN THE CUTTING, OF COURSE.
DIAMONDS CUT DIAMONDS, PHOENICIA.
I DON'T HAVE TO ASK WHAT YOU'D USE ON A MAN.
"NO, I FOUND THAT OUT THE HARD WAY, SEVERAL YEARS AGO... WAY BACK WHEN T.H.U.N.D.E.R. HAD SKY-HIGH HOPES FOR THEIR TALENTED NEW FEMALE RECRUIT...
"...AND A FLEDGLING RAVEN HAD A FEW OF HIS OWN.
"BELLY-DANCING WAS HER COVER, AND SHE MOVED LIKE SILK IN HEAT.
"MEN COULDN'T TAKE THEIR EYES OFF HER.
"MAYBE I NEVER TRUSTED HER, EVEN THEN.
"PHOENICIA DIDN'T DISAPPOINT ANYBODY... FOR A WHILE.
"MORE LIKELY, IT WAS MY OWN LUCK I DIDN'T TRUST.

The enticing and lovely Phoenicia demonstrates her skills in this page lovingly drawn by her real-life husband.

hate relationship between Dynamo and Iron Maiden, expertly portraying the deadly romantic connection that the two share. The other Agents surround the two lovebirds, but the conflict between Dynamo and the Maiden is strictly their own. Set against a black background that makes the images pop off the page, this piece is a masterpiece of simple design. Their faces are especially nicely drawn, showing real passion on the characters' parts.

But the real highlights of Pérez's work on these comics are the three "Raven" solo stories he drew, especially the first two stories which feature a gorgeous scarlet-dressed belly dancer named Phoenicia. Hmm… a red haired belly dancer? That sounds familiar. Yes, Phoenicia is based on George's lovely wife Carol. I'm sure that Carol never tried to kill a super-hero with her helicopter or stole jewels from a secret jewel market or tried to blow up oil refineries, but Phoenicia is a gorgeous, roguish woman, lovingly drawn—of course she's *literally* lovingly drawn—as a beautiful but deadly assassin.


"STARS ABOVE...
"...BAHRAIN BELOW...
"...AND ME, AS ALWAYS, SOMEWHERE IN BETWEEN...
"...AND ALONE.
FEATHERLESS CAPE FOR SILENT FLIGHT! GOGGLED EYES TO SPY BY DARK OR BY DAY... DEADLY TALONS TO POINT THE WAY TO HELL!
BENEATH THE MASK: A MAN NAMED CRAIG LAWSON.
CODE NAME: THE RAVEN™
"WHAT CAN YOU SAY ABOUT A SEA-BOUND SHIEKDOM OFF THE ARABIAN COAST, WITH FIFTY FOREIGN BANKS ...THE MOST PERMISSIVE LAWS IN THE PERSIAN GULF... AND ZERO INCOME TAX?
"GOOD PLACE TO BE RICH... OR MAYBE GET THAT WAY? DAMN STRAIGHT!
DANN THOMAS · WRITER
GEORGE PÉREZ AND
DAVE COCKRUM · ARTISTS
WORKMAN · LETTERER
PATY · COLORIST
NEIL A. HANSEN EDITOR
DAVID A. SINGER EXECUTIVE EDITOR

The two duels that Phoenicia has with Raven are thrilling adventures with some clever layouts and typically fantastic Pérez line-work. Written by Dann Thomas, these stories are like James Bond with capes. They're high stakes spy adventures featuring gorgeous men and women in fancy dress in exotic locales.

The story in issue 1, which was partially drawn by Cockrum due to both George and Carol being sick, begins with a classic Pérez splash of Raven soaring above the Arab sheikdom of Bahrain. This vertiginous page sets the stage for a tale of double-crosses and double-dealing,

as Raven, in his alter ego of Craig Lawson, encounters the breathtaking Phoenicia at "The Falcon's Roost, where the jet set refuels." When the resplendent Phoenicia wraps Raven up in her veil, it begins a thrilling cat-and-mouse game between the two characters that, inevitably, results in her escape.

The tension between Phoenicia and Raven is palpable in this story, much as it always is between Dynamo and Iron Maiden. It seems that David Singer's version of the *T.H.U.N.D.E.R. Agents* had some strong libidos!

When Phoenicia returns in issue #2, in fact, we see the libido between her and Raven on display. "The Cruelest Cut" reveals that Phoenicia and Raven were teammates in their detective agency and the pair became lovers. Once again the villainess is gorgeous in every scene that she appears in, whether in a red latex jumpsuit, her belly dancing outfit or a low-cut dress. I love how Pérez obviously has so much fun depicting his wife as a complex villain. He clearly is having a great time drawing this story, and that shows in every line he draws.

The story again is really dramatic and exciting, spanning from a diamond mart to the skies above London, and is filled with smart and interesting storytelling. Page 9, showing the inset of Phoenicia's eyes in a dramatic story moment, is a really clever way to arrange the page.

Unfortunately the beautiful Phoenicia doesn't reappear in the third and final "Raven" story by George, in *T.H.U.N.D.E.R. Agents* #4. But thankfully, this story, inked by Dan Adkins, is another example of George's wonderfully storytelling choices. This one is an exciting tale about some criminals who are looking to steal some rare jewels and get more than they'd expected. It contains George's characteristic mix of action, detail, and unique use of panels. As such, it's a nice send-off for his work on this series.

George's work on *T.H.U.N.D.E.R. Agents* is a fun detour from some of his better-known hero work in the '80s. The first two stories, especially, are a lot of fun—and are oddly romantic because they show his passion for his wife. Look for them in a dollar bin near you!

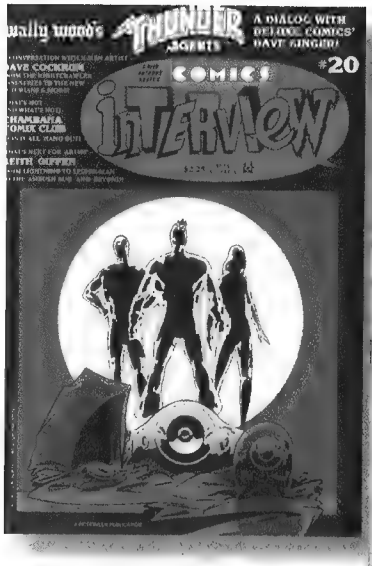
"CYMBALS BEATING A RHYTHM TO QUICKEN THE HEART, SHE APPEARS AS IF FROM NOWHERE...

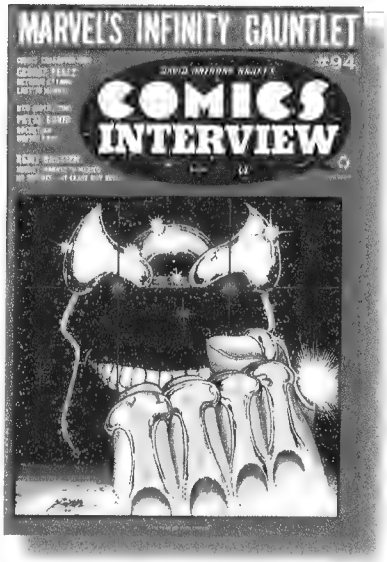
C H E C K L I S T

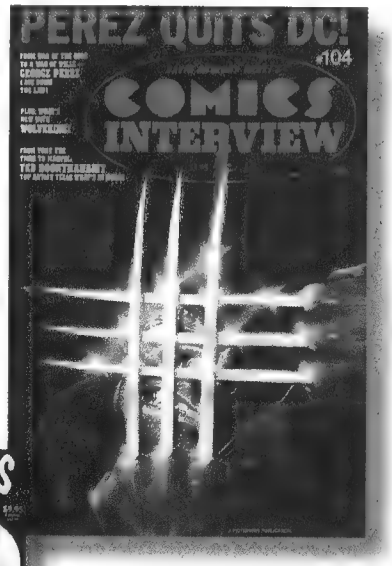
To go along with our interview, this issue includes a checklist of David Anthony Kraft's work with George Pérez. Above art by Marie Severin.

(CA)=Cover pencils & inks • (CP)=Cover pencils • (CI)=Cover inks
(A)=Pencils & Inks • (IP)=Interior Pencils • (II)=Interior Inks
(W)=Writer • (Pl)=Plot • (Co-Pl)=Co Plot • (Int)=Interview
(PU)=Pin-ups • (Rep)=Reprint art

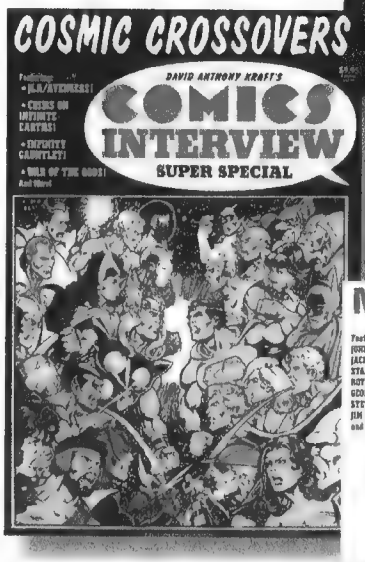
Comics Interview
#3 (1983) 6 pages of unpublished *Titans* art.
#6 (1983) 7 page interview, 6 pages of *JLA/Avengers* penciled art (CA)
#9 (1984) 1 page art from *JLA/Avengers*
#13 (1984) 2 pages of art from *JLA/Avengers*
#20 (1985) 1 page Raven art.
#26 (1985) (CP)
#50 (1987) 127 page interview/ with artwork (CA)
#94 (1991) 8 page interview with artwork (CA)
#104 (1992) 9 page interview with artwork.

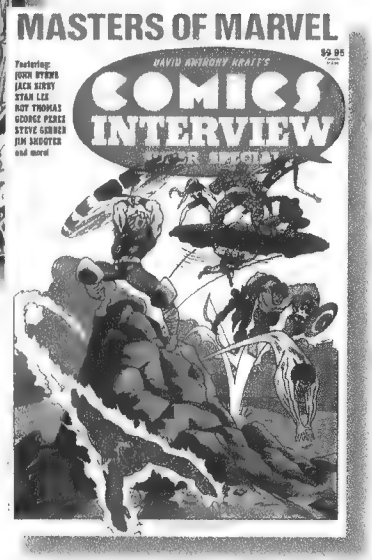






Comics Interview Special Edition:
Reprints #6 of *Comics Interview* with card stock cover
Comics Interview Super Special
Reprints 11 page interview from *Comics Interview* #50
Comics Interview Cosmic Cross-Overs
Reprints excerpts from *Comics Interview* #6, 50, 94, 104 (CA, reprint from *Comics interview* #6)

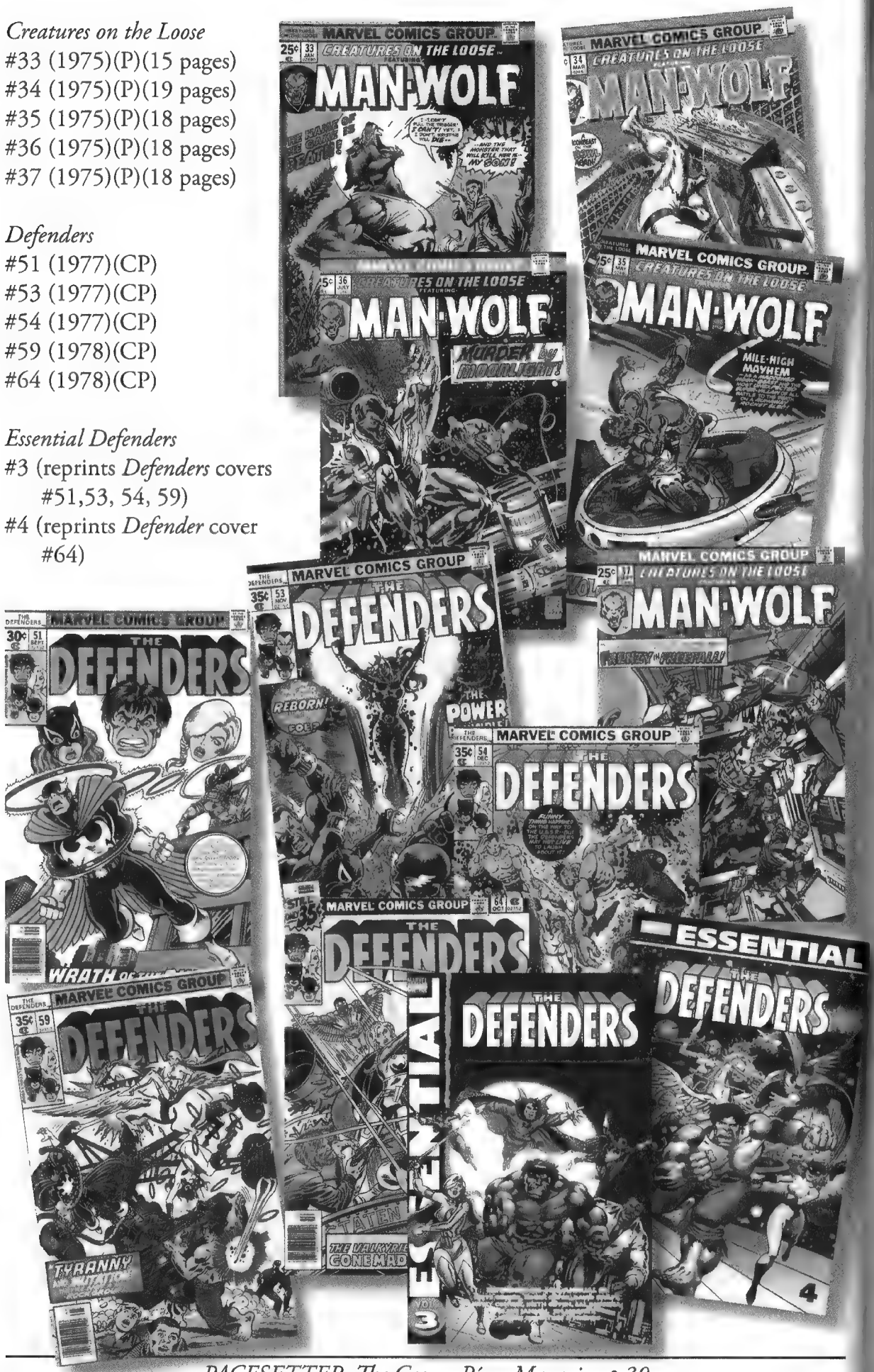




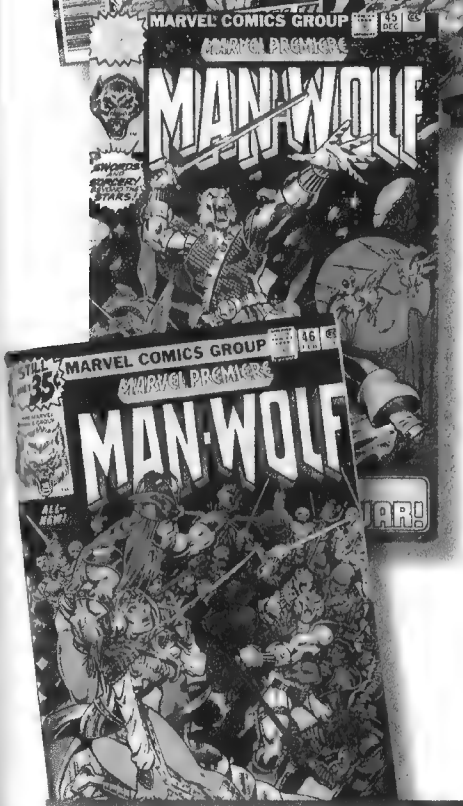
Creatures on the Loose
#33 (1975)(P)(15 pages)
#34 (1975)(P)(19 pages)
#35 (1975)(P)(18 pages)
#36 (1975)(P)(18 pages)
#37 (1975)(P)(18 pages)

Defenders
#51 (1977)(CP)
#53 (1977)(CP)
#54 (1977)(CP)
#59 (1978)(CP)
#64 (1978)(CP)

Essential Defenders
#3 (reprints *Defenders* covers #51,53, 54, 59)
#4 (reprints *Defender* cover #64)



AN OFFICIAL ADAPTATION OF THE MGM PRODUCTION
LOGAN'S RUN
MARVEL COMICS GROUP
LAIR OF LASER DEATH!
ESCAPE FROM THE RUNNER-WITH YOUR DEATH!
THE OFFICIAL ADAPTATION OF THE MGM PRODUCTION
SHATTERING CONCLUSION!
A WORLD IN FLAME AS LOGAN FACES THE FINAL FINAL DAY!
END-RUN!

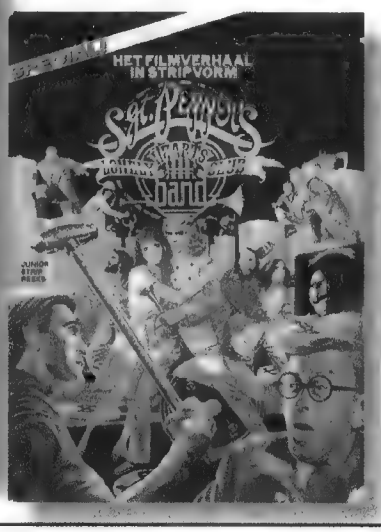


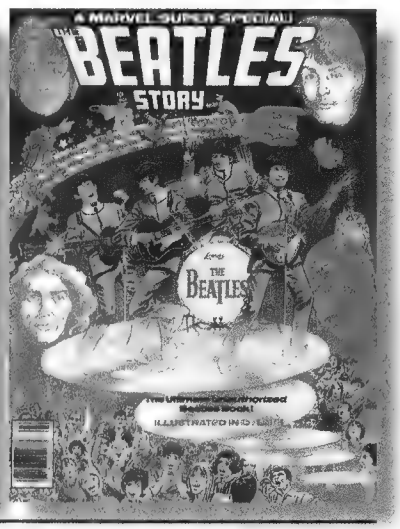
Logan's Run
#2 (1976)(P, 17 pages)(CP)
#3 (1976)(P, 17 pages)(CP)
#4 (1977)(P,16 pages)(CP)
#5 (1977)(P, 17 pages)(CP)

Marvel Premiere
#45 (1978)(P, 17 pages)(CP)
#46 (1978)(P 17 pages)(CP)

Rampaging Hulk
#8 (1977)(P, 4 pages)(A, 1 page)

Marvel Super Special
#4 (1978)(P, 39 pages)(CP)
#7 (1978)(P, 39 pages)(Cover layout)(Never published in the USA and never published in English)





GEORGE PÉREZ GALLERY

And now, what is often considered everyone's favorite feature of PACESETTER, we have the George Pérez Art Gallery. Culled from the years, published and unpublished, sketch and rendered drawing... it's all here for your enjoyment!

These first six sketches are from James Jones. George drew these pictures of Captain Cold, Captain America, Zatanna, Nightwing, Supergirl and Superman for James and his son Jason at the 34th Annual Superman Celebration in Metropolis Illinois 2012.

.TSEB
GEORGE PEREZ

GEORGE PÉREZ
·2012·

George Pérez
·2012·

GEORGE PÉREZ
• 2012 •

This series of Titans drawings was commissioned by big fan and art collector Ari Shapiro

GEORGE PÉREZ
2012

Here we present the first ten pages of the elusive Sergeant Pepper story written by David Anthony Kraft, and inked by Jim Mooney. The pages were supplied by Mark McIntosh.

Bommen.
Kanonnen.
Elk moment de dood.
Overal VERWOESTING.
RA-DA-BAM
POW-POW
RAT-A-TAT-TAT
Dit is de EERSTE WERELD-OORLOG ...
...en ondanks het oorverdovend lawaai van de strijd weerklinkt het opgewekte geluid van muziek!
Zelfs de Duitse soldaten staken de strijd...
...om te luisteren naar...
"...SGT. PEPPER!

U zult nooit geloven wat er nu gebeurt.
Een betoverende melodie vervult hun harten met vreugde...
... en GELUK.
Plotseling is iedere gedachte aan de oorlog vergeten...
...en marcheren de soldaten op het geroffel van een andere tamboer...
...en volgen spoedig daarop de Lonely Hearts Club Band.
...de Verenigde Staten Sgt.Pepper de hoogste eer toekennen...
...de PURPEREN STAF!
Geen wonder dat voor het maken van zulke bewonderenswaardige alles overtreffende muziek...
WELKOM THUIS
SGT. PE
Onnodig te zeggen dat Heartland, het stadje van de band, daarover verheugd is!

Tijdens de TWINTIGER JAREN:
De band speelt...
Neem het van mij aan, mensen...
...iedereen houdt van de muziek van de beroemde sergeant...
...en luistert ernaar.
...en hysterische meisjes dansen de charleston.
Tijdens de GROTE DEPRESSIE:
De band speelt...
...en de mensen vergaten hun misère met dansen!
Tijdens de economische opleving:
De band speelt...
...en de paartjes dansen een sierlijke wals!

Zelfs in de tweede wereldoorlog...
...speelt de band door!
Gedurende meer dan veertig jaar...
...waar Sgt. Pepper en zijn Lonely Hearts Club Band ook optraden, danste de wereld!
En om de veteranen daarom te eren....
...organiseert Heartland een zeer bijzonder feest.
Er zal zelfs een verrassende ceremonie zijn!
HEARTLAND CITY HALL
Waarin een herinneringsbaken zal worden onthuld...
...een Sgt. Pepper's WEERHAANTJE!
Het zal hen altijd de weg naar goedheid wijzen.

In vlot ritme laten Sgt. Pepper en zijn kwieke band een heerlijk lied weerklinken...
Plotseling... ...
..heel abrupt...
...de muziek...
...hapert...
...verliest haar ritme...
...en... STERFT!
Sgt. Pepper vermaakte zijn huis, zijn schuur en anderijen...
...aan zijn dierbare dochter Saralinde, haar man Ernest... en zijn stiefzoon DOUGIE....
. met de vermaning WERKZAAM TE ZIJN.
En aan zijn geliefde geboortestad Heartland...
...liet hij zijn muziekinstrumenten na!

Deze instrumenten bezitten de macht DROMEN waar te maken...
Maar ze mogen Heartland nooit verlaten!
Want zonder hen...
...zouden onze dagen van verdriet vervuld zijn.
En anderen zouden dan de macht bezitten!
Anderen zouden kunnen krijgen wat ze maar wilden!

Aan zijn kleinzoon, Billy Shears, schonk Sgt Pepper zijn geliefde purperen staf! Hij hoopte dat Billy, eenmaal groot geworden, een nieuwe Sgt. Pepper's Lonely Hearts Club Band zou stichten.

Deze nieuwe band zou tijdens de kermis van Heartland op het podium van de Heartland Band spelen.

Jaren gingen voorbij...

Terwijl we ons afvroegen of er ooit weer een Sgt. Pepper's Lonely Hearts Club Band zou komen, waren we ook benieuwd hoe die band zou spelen...
...en nu zullen we het eindelijk weten...
...want nu zijn we in deze moderne tijd aangeland. De kermis van Heartland is in volle gang: Billy is groot geworden en heeft met enige plaatselijke jongens, Mark, Dave, en Bob een band gevormd.
...en ze staan op het punt een saluut te spelen, wanneer ze de lage wagen zien waarop de ORIGINELE Sgt. Pepper eens is rondgereden!

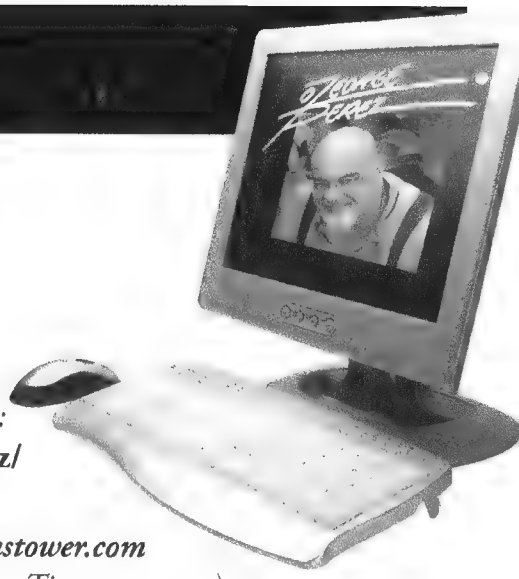
11

DE SHOW GAAT NU BEGINNEN!
Vooruit, kom hier, Dougie...Zeg je woordje eens!
Goed, Mr. Kite. Ik ben BLIJ de jongens te kunnen presenteren!
Een APPLAUS voor de band, want...
vandaag is het twintig jaar geleden...
...dat Sgt. Pepper de band leerde spelen...
DOH!

YAAAAY!
...de STIJL mag dan wat veranderd zijn... maar bereid u voor op een avond van PLEZIER!
Mag ik u daarom het NUMMER aankondigen dat u al die jaren hebt gekend...

SGT. PEPPER'S LONELY HEARTS CLUB BAND
BOB
DAVE
mark
billy
Wij zijn Sgt.Pepper's Lonely Hearts Club Band...we hopen dat u onze show zult waarderen.
Wij zijn Sgt.Pepper's Lonely Hearts Club Band...zet u schrap en GENIET van deze avond.
Het is geweldig om hier te zijn! Wat een fijne show!
U bent een REUZE publiek...we mogen u allen graag.
Ik wil de show niet ON-DERBREKEN, maar ik dacht dat u zoudt willen weten...
...dat onze leider een LIED wil zingen...en hij hoopt dat u allemaal MEEZINGT!
Mag ik u daarom VOORSTEL-LEN aan onze enige...

GEORGE PÉREZ ON THE 'NET



There are countless websites with materials relating to George and his work. Here are some premier ones, each one verified at publication time by the editor.

Start your navigation on the 'Net at the OFFICIAL site:
https://sites.google.com/a/comicbookseries.info/gpz/

then head on over to ***www.titanstower.com***
(Titans Tower - the most comprehensive Titans resource)

www.theartistschoice.com
(The Artist's Choice - Pérez Art available for purchase)

www.atariage.com/comics/index.html
(Atari Age - Swordquest comics online)

www.facebook.com/pages/George-Perez-Fan-Page/385542437272
(Facebook George Pérez Fan Page with regular postings by George himself)

As this magazine continues we will be adding more sites to the list. Please, if you know of any we have not included, e-mail ***tlorenzp@yahoo.com***

CONFIRMED CONVENTION APPEARANCES

MAY

- **Coliseum of Comics,** Seminole Towne Center (04 May 2013) Sanford, Florida
- **Ottawa ComicCon 2013** (10-11 May 2013) Ottawa, Canada
- **Motor City Comic Con 2013** (17-19 May 2013) Novi, Michigan
- **Comicpalooza** 2013 (24-26 May 2013) Houston, Texas
- **Denver Comic Con 2013** (31 May 2013 - 02 Jun 2013) Denver, Colorado

JUNE

- **Niagara Falls Comic Con 2013** (8-9 Jun 2013) Niagara Falls, Ontario
- **Supanova 2013** (22-23 and 28-30 Jun 2013) Sydney, Australia

JULY

- **Florida Supercon 2013** (06-07 Jul 2013) Miami, Florida
- **San Diego Comic-Con 2013** (Jul 12-15, 2013) San Diego, California

AUGUST

- **Dragon*Con 2013** (30 Aug-02 Sep 2013) Atlanta, Georgia

SEPTEMBER

- **Project Comic-Con 2013** (21-22 Sep 2013) St Louis, Missouri

NEW & UPCOMING RELEASES

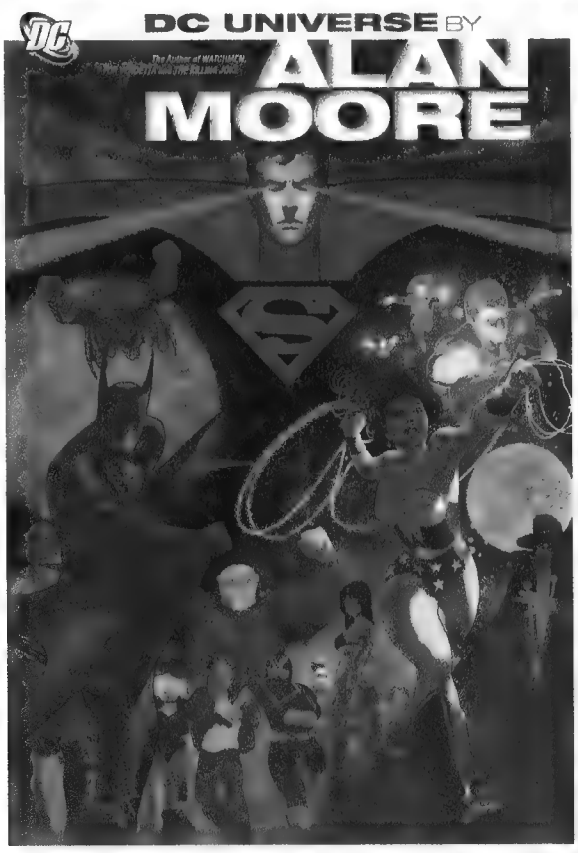
The New Teen Titans Omnibus #3
Date: Apr 2013
Cover Price: $75.00
Publisher: dccomics.com

Collects: *Tales of the Teen Titans* #45-61 and 66-67, *The New Teen Titans* #38, *The New Teen Titans* #1-6 and *Secret Origins Annual* #3
$75.00 US, 792 pg.

• • • • • • • • • • • • • •

The DC Universe By Alan Moore TP
Date: Apr 2013
Cover Price: $24.99
Cover: Frazer Irving
Publisher: dccomics.com

Collects: *Superman Annual* #11, *Detective Comics* #549-550, *Green Lantern* #188, *Vigilante* #17-18, *Omega Men* #26-27, *DC Comics Presents* #85, *Green Lantern Corps Annual* #2, *Secret Origins* #10, *Green Lantern Annual* #3, *Batman Annual* #11, *Superman* #423, *Action Comics* #583, *Wildstorm Spotlight* #1, *Voodoo* #1-4, *Deathblow: Byblows* #1-3 and *WildC.A.T.S.* #50



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Worlds' Finest Vol 1: The Lost Daughters of Earth 2 TP
Date: Apr 2013
Cover Price: $14.99
Publisher: dccomics.com

Collects: *Worlds' Finest* #0, #1-5
Legendary writer Paul Levitz teams with artists George Pérez and Kevin Maguire for this new title starring Power Girl and Huntress! Stranded on our Earth over five years ago, these two heroes are forced to fight evil in strange new surroundings, all while trying to find their way home. In two tales, *Worlds' Finest* flashes back to how Huntress and Power Girl got to our Earth and what they've been doing the past five years, and then back to the present where they fight for the fate of millions against the Irradiated Man.

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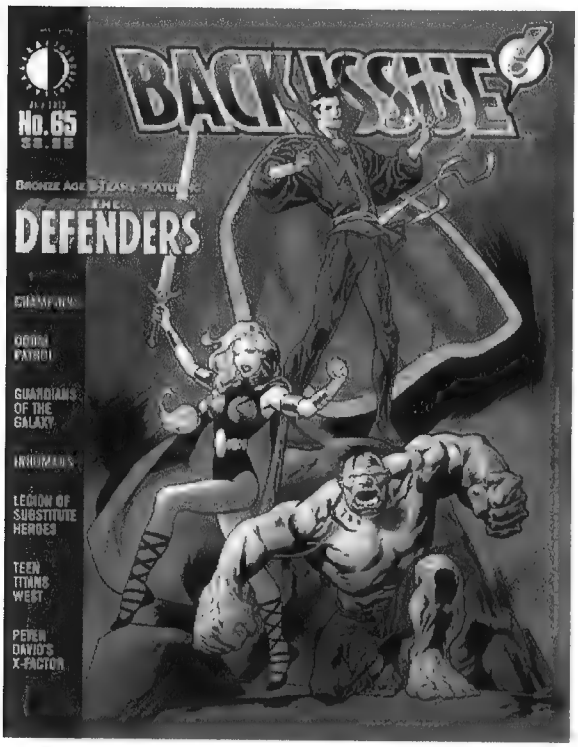

Back Issue! #65
Date: Jul 2013
Cover Price: $8.95
Publisher: twomorrows.com

84 Full-color pages, featuring the Bronze Age's battling "B-Teams"! An issue-by-issue overview of the Defenders, plus the Champions, Guardians of the Galaxy, Inhumans, and PETER DAVID's X-Factor, Teen Titans West, Legion of Substitute Heroes, and an all-star chat fest of Doom Patrol interviews. Featuring the work of Ross Andru, Sal Buscema, Richard Case, Keith Giffen, Tony Isabella, Paul Kupperberg, Erik Larsen, Steve Lightle, George Pérez, Bob Rozakis, and more! With dynamite Defenders cover illustrated and colored by Kevin Nowlan! Edited by Michael Eury.

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Essential Fantastic Four #9 TPB
Date: Aug 2013
Cover Price: $19.99
Publisher: marvel.com

Collects *Fantastic Four* #184-188, #190-207, and *Fantastic Four Annual* #12-13.

It's another fantastic volume of classic FF action! Marvel's first family heroically battles the Brute and takes on Salem's Seven for the life of young Franklin—so why, when the Molecule Man possesses Mr. Fantastic, does it lead to the team's dissolution? Separated, the Fantastic Four face such foes as Diablo, the Impossible Man and Namor...but when the deadly threat of Dr. Doom returns, the family rises to the challenge and reunites! And just in time, too, for waiting in the wings are Quasimodo, the Inhumans, the Mole Man and the Sandman!

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Fantastic Four: Crusaders & Titans TPB
Date: Aug 2013
Cover Price: $29.99
Publisher: marvel.com

Collects *Fantastic Four* #164-176

The return of a hero! A clash of titans! Team roster shakeups! The sensational seventies serve as the source of some of the FF's most scintillating sagas, as this colossal collection proves beyond a doubt! First, revisit one of Marvel's Atlas Era gladiators, the Crusader, as he makes his pulse-pounding return to Earth! Then, mania ensues as the Thing "Hulks Up" with his new tag-team partner, only to see his own FF membership placed in jeopardy by the most unlikely replacement member of all! Finally, soar to the stars as our fearless foursome vies against Galactus and his most "destructive" herald yet, only to be dealt an "impossible" situation back home!

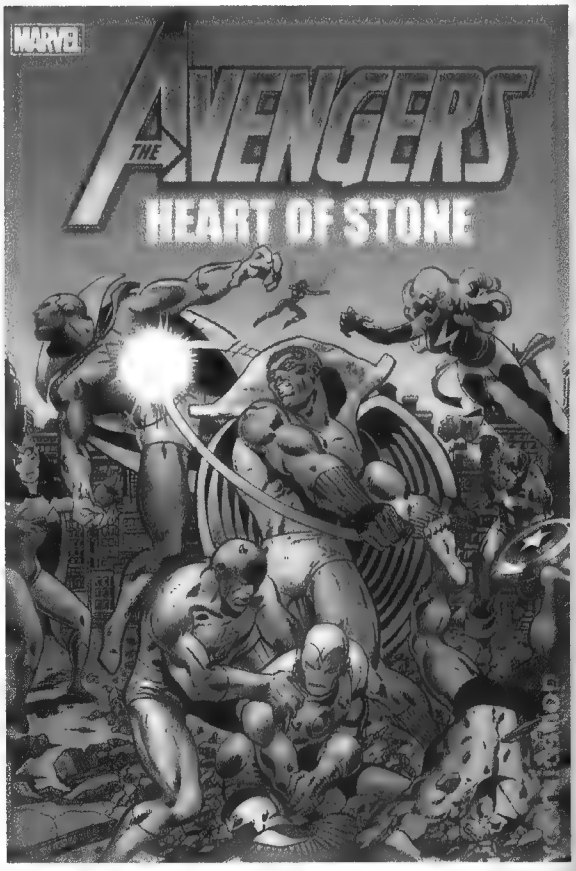
• • • • • • • • • • • • • •

Avengers: Heart of Stone TPB
Date: May 14, 2013
Cover Price: $24.99

Bill Mantlo (Author), Jim Shooter (Author), Steven Grant (Author), Roger Stern (Author), John Byrne (Illustrator), Arvell Jones (Illustrator), Sal Buscema (Illustrator), George Pérez (Illustrator)

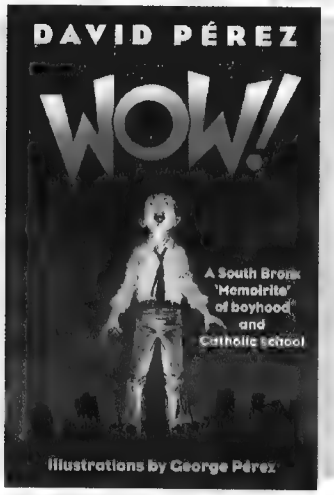
It's a cornucopia of classic Avengers action as Earth's Mightiest Heroes travel to Russia and face the Elements of Doom, then battle the WWII-era Arsenal robot and learn its shocking ties to Iron Man's family! Meanwhile, an out-of-work Hawkeye takes a security job and clashes with the vicious alien princess Deathbird! Plus, the Avengers are called before Congress, battle the stone-faced Grey Gargoyle, face the all-new Inferno, and deal with the meddling machinations of government liaison Henry Peter Gyrich!

Collects *Avengers* (1963) #188-196 and *Avengers Annual* #9

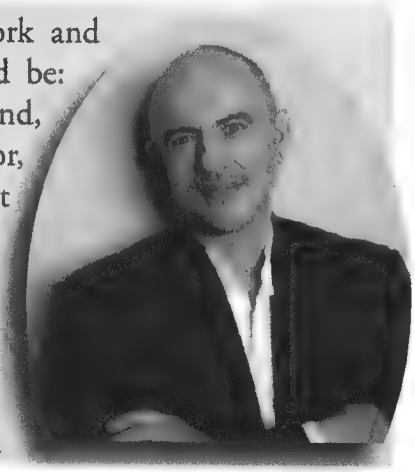


Don't forget to check out ***The Artist's Choice*** *website for original George Pérez art, as well as the works of many other artists!*

www.theartistschoice.com
You'll be glad you did!



"If I could define my life's work and creativity in one word it would be: Storytelling. As a father, husband, activist, writer, editor and actor, I've discovered that it's all about the story, how to tell it and how to share it. Welcome to my stories."



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titanstower.com.
For ALL things PÉREZ
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for news, art and more is
www.george-perez.com

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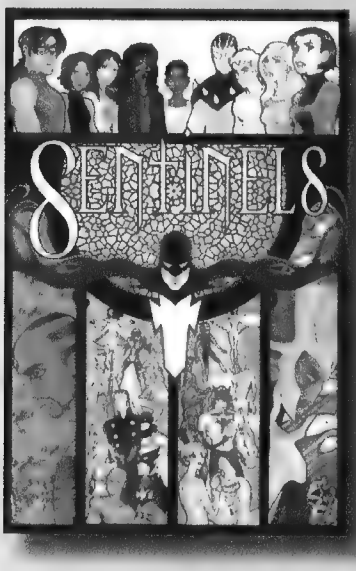
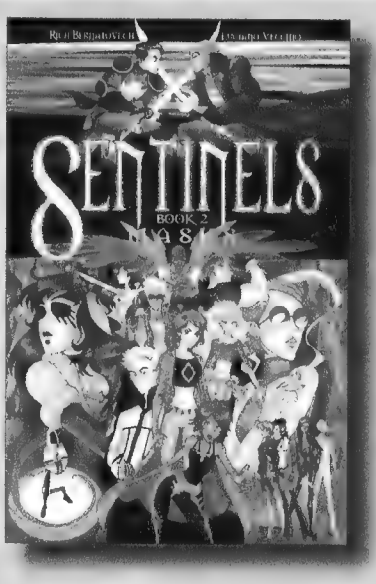
http://mainenterprises.ecrater.com

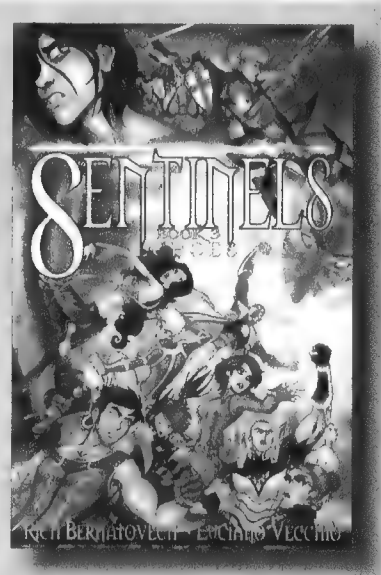
The latest issue of our newest comic anthology includes "WAR" Part 1, a continuation of the story from the ***Cosmic Man*** comic book, by Steve Keeter, TONY LORENZ and Jeff Austin. In this tale, the super team of Cosmic Man, Phoenix, The Spy, Raven, Night Man, Acrobat, The Simian, Sunwing and The Titan brace for the alien invasion to come. $5.00, shipping included, for this fantastic 40 page issue with full color covers.

Welcome to the home of Main Enterprises! Here you'll discover our magazines, comics and fanzines we have availble. We've been putting out fun publications since the early 70s and don't plan on stopping now! You can send your orders to Jim Main, 13 Valley View Rd., Brookfield, CT 06804, If you live in a country outside the USA and want to order our items, contact jmain44@aol.com to make arrangements. Dealer rates available when ordering 3 or more copies of most recent books. Use email address for inquiries.

And, we are always looking for material for our line of magazines and comics!







Sentinels Book 1: Footsteps, **Book 2: Masks** and **Book 3: Echoes** are $14.95 each, which includes shipping inside the U.S. (outside U.S. shipping will be charged and varies depending on country).

PÉREZ FANS!
Book 1 features FIVE Pinups by George Pérez. This is something you MUST have!

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NYC, NY 10019
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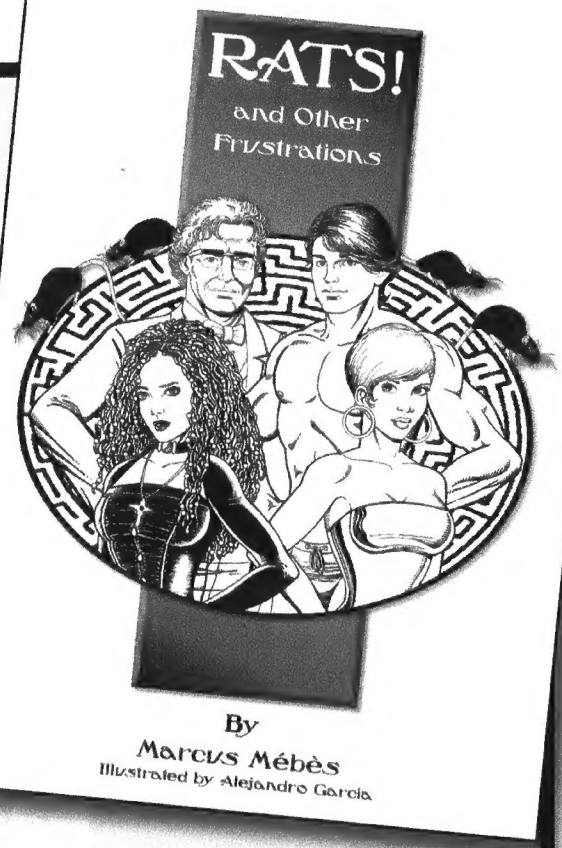

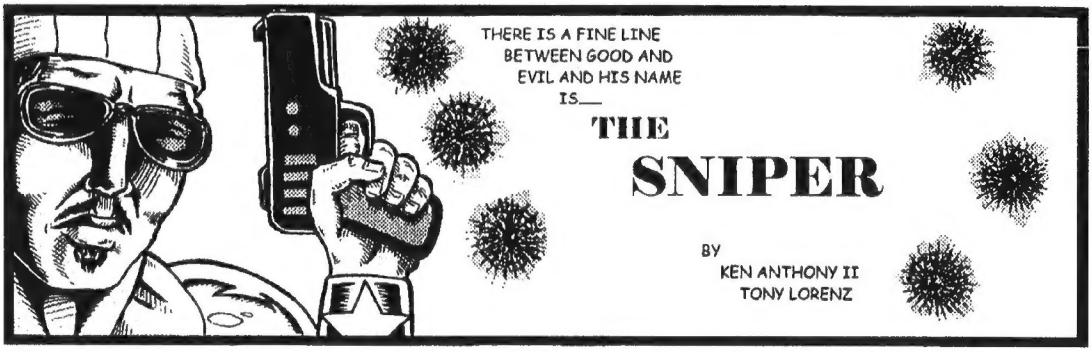

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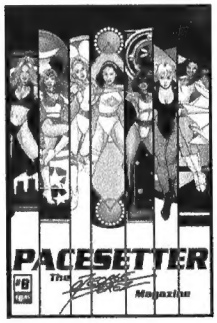

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